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# Learning to Fly: How we finally got our documentaries off the ground

Rehema Trimiew

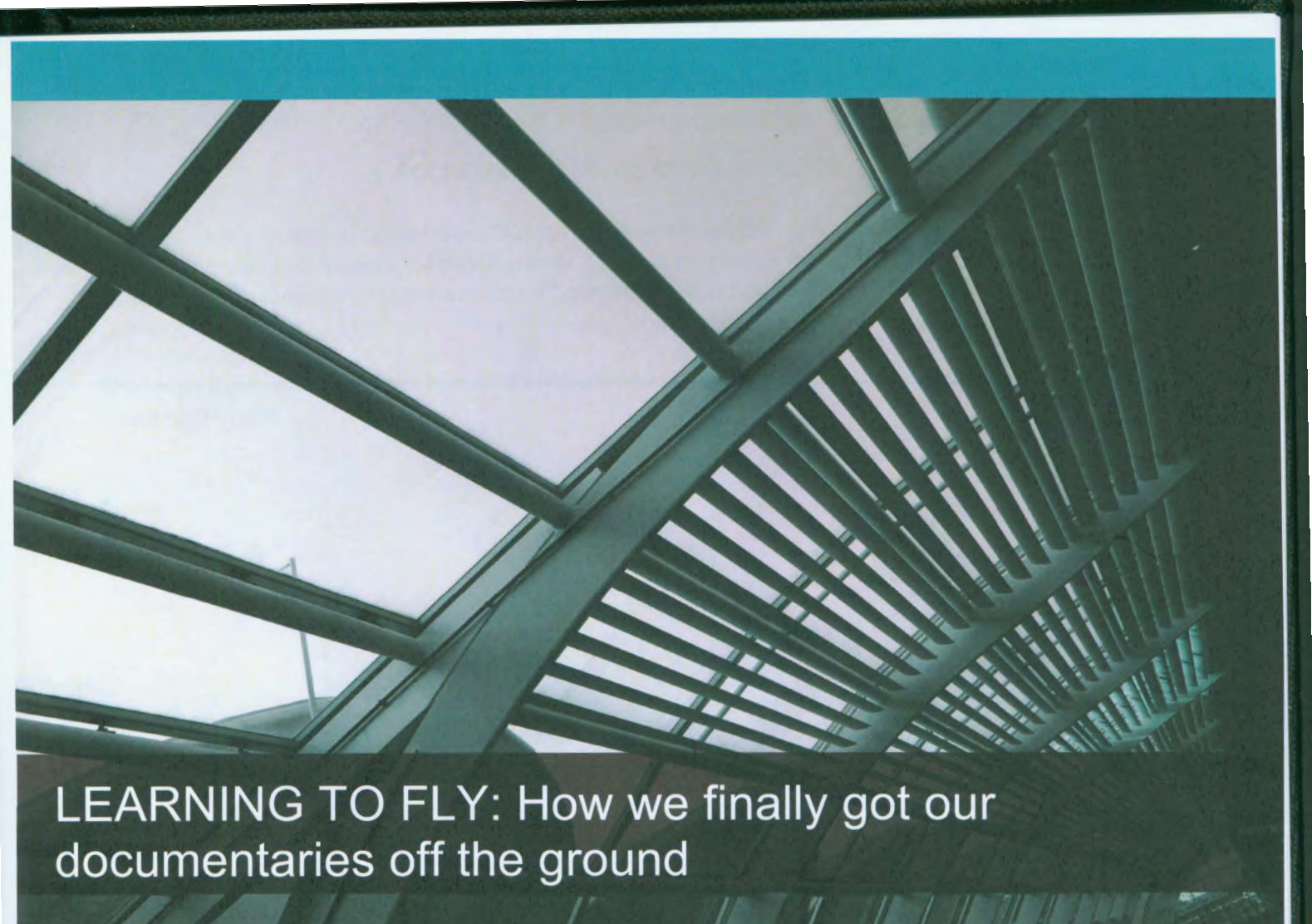
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# LEARNING TO FLY: How we finally got our documentaries off the ground

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## **ABSTRACT**

This paper chronicles the four years that I worked on my thesis film "Learning To Fly," which I screened at the RIT May 2010 screenings. Much of this process included significant obstacles that I was thankfully able to overcome due to the support of friends and family. I have tried to include many of the details of this journey, however this has created a lengthy account. For me it's important to include many of the traumatic moments that I experienced so that I can move on and create more, hopefully less distressing productions. Because I retained so many emails and photos I have included them for accuracy and informative purposes. Therefore, much of my content revolves around documentation that I kept, much else has been forgotten or is recorded on the over 200 tapes that were shot during the making of this documentary.

In creating "Learning To Fly," I went through numerous stages. I spent approximately a year in pre-production on the first iteration of this film called, "Inspirations of Life: Rochester – Zambia." I then progressed to the production phase of the Rochester half of the film. When that was terminated, I began production on it again, this time called "Inspirations of Life" in Rochester with RCTV15. I was then finally able to progress to production of the second half in Zambia. I wrapped up post-production while in New Jersey during the winter of 2009 until it screened in 2010 as "Learning To Fly." The final documentary is 28 minutes.

## **ACKNOWLEDGEMENTS**

I would like to thank my parents, Dolores and Darryl Trimiew, for their unceasing financial and psychological support! I would especially like to thank all of the people that worked for free or donated money to see "Learning To Fly" come to fruition, and there were many!

## **CHAPTER 1: SEARCHING FOR A VOICE**

Due to the failure of the public education system for many of the African-American youth in America, I wanted to focus on a group of students that were successfully graduating from high school and pursuing college degrees. In the fall of 2005 I learned of a program, "Students In Africa," and attended an informational meeting. I was told at this meeting that Students In Africa takes groups of high school students from the city of Rochester to a different country in Africa each year. Furthermore, the trip makes a significant impact on the students' perspective. After taking this trip many of the students change their academic standing, they graduate from high school and go on to college.

I believe that there are a few reasons that this occurs. Prior to going the students' scope and view of their world is the little bubble of Rochester or maybe just their neighborhood. Therefore, the treatment, stereotypes and cultural norms that they experience in this bubble are significant and have a huge impact on their lives. In a small sphere, the little things have greater importance. However, when the students expand their scope to a global level, the small yet magnified local influences are swept away by the force of a global perspective. Therefore, they return from Africa having seen, culture, economics, poverty, education from a macro perspective and some of the little things in Rochester start to have less of an impact.

Even seeing another group of people that looks like them but living under different circumstances can also have an effect on their self-image. They see Black people that live in a majority Black population, working at all levels of government, in all facets of education, science, and business. They are exposed to Black people that are shaping and living in their community and country and not just those gaining recognition in rap videos and sports. This may improve their own self-image and show them that they have a viable professional future.

Students In Africa looked like a great success story and I wanted to follow a group of students throughout their lives to see "the before", what their outlook and life was like before they visited Africa, during the trip to see their adventure and what they experienced in Africa, and "the after,"



their transformation from visiting Africa and the new way they face life again in the states. I was excited as I sat through the Students In Africa meeting; I imagined starting on the project the next school year when it was time for me to start on my thesis and time for a new crop of students to enter the program. As they concluded the meeting, Alice Gissendanner, one of the organizers, informed us that the current trip would be their last trip.

I spoke with Mrs. Gissendanner about my documentary idea and we met for a discussion. But I was told that their decision was final. They said that interest in their program had waned and that the fear of the threat of terrorism prevented most parents from supporting their children's international travel.

**Excerpt from email: February 7, 2006 from Rehema Trimiew to Mrs. Alice Gissendanner:**

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*... When I went to Franklin HS (Global Media Arts) last week for my volunteering I asked the students if they wanted to go to Africa. They enthusiastically wanted to go. They pointed out that there was a lot of youth violence here so they weren't worried about terrorists abroad. I'm working with them on student films and some deal with violence towards the youth in Rochester.*

*I had previously written a proposal about the film idea that I can email to you to send to any other Students in Africa directors. The gist was that students face violence and educational difficulties here in Rochester, partially due to their own attitudes. The encounter with Africans (Ghanaians, Senegalese, etc) and their appreciation for education changed their own perceptions and helped make them more successful when they returned to Rochester. I think that a film might help renew interest in your program and possibly garner more support...*

**Excerpt from email: February 10, 2006 from Mrs. Alice Gissendanner to Rehema Trimiew**

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*...Rehema, it was a delight to meet with you for breakfast and both be able to share our passions. I spoke with the other coordinators and they were honored and excited that you were looking for possibilities to "link up" together. Unfortunately, we are not going to go further with Students in Africa, Inc. as I stated before. ...*

Unfortunately, I was not able to link up with another group traveling to Africa, so instead I turned my focus elsewhere, to a group that I'd already been volunteering with at Global Media Arts High School. I decided to work with a deceptive organization that I naively thought was also aimed at helping African-American teenagers. Little did I know that they would destroy a year of my work.

## **CHAPTER 2: GENERATING FLIGHT PLANS**

While developing my documentary idea I was simultaneously working with "Raising 100,000 Voices" (R100KV) an organization based at the University of Rochester and created by Ann Marie White, a psychologist there. This organization partnered artist mentors with teachers in

city schools and their classes to enable students to make videos with the RCA Small Wonder cameras. I was working with a class at Global Media Arts and coming in every other week to facilitate the classes with a teacher there, Bonnie Healy.

#### Document 1 Description of Raising 100,000 Voices (R100KV)

"Over 100,000 15-24 year olds live in Monroe County, New York and currently face the transition of leaving their childhood homes and schools to become successful and independent adults.

Raising 100,000 Voices is a project - where 15-24 year olds in area communities were given disposable digital video cameras to learn videography and to document their strengths and challenges of emerging into adulthood. Over the course of several months, participants worked with local artist-mentors to produced their own three-minute documentary. 36 documentaries were showcased locally in June 2006 - and will be aired in 2006 on WXXI Television.

This project was co-lead by the University of the University of Rochester Medical Center (Ann Marie White, Ed.D.) and WXXI Television (Shelley Figueroa). Sponsoring organizations also included Rochester City School District and Roadwork for Success in Young Adulthood. Participating organizations included - Grace Community Village (of the Grace United Methodist Church), Strong Ties Young Adult Program (an outpatient program for young adult suffering from severe mental illness), St. Joseph's Villa (a residential community setting for foster care youth), City of Rochester - Department of Parks and Recreation, Rural and Migrant Ministry, and the United Way of Seneca County - SURGE After School Program."

I worked with the group for a little over half of the school year and wish that I could say the program was a success. I found that every time I arrived, the students were late and we would get different students every other class. Because Bonnie was in charge of the group, I couldn't control the recruitment or selection of the students. It seemed that kids who wanted a microwaved pizza snack after school would come in and listen to what we were saying. I'd show up and try and get them to work on their projects but the class wasn't stable enough to make a lot of progress. Also at the time the cameras did not allow you to download information from them. You had to shoot clips and when the 20 minutes of memory filled up, you took the camera in to CVS and got back a DVD.

#### Excerpt from email: March 4, 2006 from Bonnie Healy to Rehema Trimiew:

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*"... I have given four students cameras to use during that time in hopes that someone does something. I am still disappointed that nothing happened over break...."*

When the quarters changed, my class schedule changed and I couldn't finish my work there. I was taking a 16-sync class and although I sent them my schedule, it seemed that they couldn't find a time that accommodated everyone. There was a citywide screening of the students work on June 28<sup>th</sup> that I attended. I was glad to see that they actually had some videos to show. It looked like they'd rallied and completed documentaries. Around this time I was searching for a



new idea for my documentary. It seemed like a good idea to transfer my documentary ideas of following students to Africa to following Black students as they learned to make films in America and Africa.

I was still working with the R100KV program at Global Media Arts when Nancy Beiman one of my RIT professors suggested that I meet a friend of hers, Elke Radcliffe, visiting from Zambia and raising money for her school Tikondane. I met with Elke on February 13, 2006 and had the idea to teach the video classes to her students in Katete, Zambia. I remember asking Elke if she thought that her students would like to learn filmmaking and her emphatic response of "Yes!" This began two years of correspondence, planning to bring the program to Tikondane in rural Katete, Zambia. I contacted AnnMarie White about my documentary idea and we met to discuss it. I proposed that I work with a group of students through her R100KV program and the ones at Elke's school.

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**Email: April 7, 2006 from AnnMarie White to Rehema Trimiew**

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*Thanks Rehema,*

*Now - lets keep our fingers crossed about the grant!*

*It was great speaking with you - and sharing a fine cup of tea together.  
Thanks for the link to your dad, too!*

*Here's where we left it - if we receive the grant:*

*We will work to have you be the "artist/mentor" with at least one of the groups next year (and with this comes the cameras - again we gave one group 15-20 cameras this year. 10 was average - only one camera (or 20 minutes) per kid for length of project. But if we decide to go with other equipment in the US - we will work with these)- who is willing to have the pieces they film also brought into your thesis.*

*Again, our Raising 100,000 Voices project is about obtaining the viewpoints on the transition into adulthood - and what this means to those going through this transition in our local community - the connections/disconnections they experience, issues they begin to face as others' expectations of them change, their ecology of assets and barriers in "going out on their own", in any area of the transition: E-F-G-H etc.).*

*You will compare the films made here with those made by others in a similar phase in life in Africa. (Aside: I wonder \*when\* this transition happens in these other countries you mention - and how much variation there is....? "Passage into adulthood" certainly is an important anthropological concept (as universal a concept as "family")- so comparing it will be fascinating. Perhaps this underscores that you do want to get an anthropologist involved as well).*

*Your thesis will consist of footage shot in this process of the students' learning to use videos - and making their own piece to be shown. You will draw in their*

*individual perspectives observed in the films (here and in Africa), as well as bring in your own perspectives/footage - around themes to highlight in your thesis film.*

*On my end- the only thing I would ask of you is to cite any ideas that you draw on - that originated from the Raising 100,000 project - and to acknowledge (when you do citations or credits) the broader project that gave a base for developing your independent scholarly efforts. I want you to know that I am excited - I look forward to learning from you the new perspectives you share in your thesis film!*

*You have a copy of the release we ask students to share in the binder we gave out at the orientation (it is a standard WXXI release- basically WXXI and Roadwork will retain all rights). If you need another I can email you one. We will have to make sure that usage of footage for your thesis (educational purpose) is covered well enough. I will try to get the DVD back too-so you can see what comes back from CVS.*

*We should meet again to go over the curriculum outline - and how to further adapt it as we discussed today to meet your needs (make sure you get what you want). But perhaps first bring in a group leader to see if they would agree to working with you on this project - as this agreement will be needed as well.*

*I am also going to spend a week in Vermont this summer - working with documentary educators on refining this curriculum further...*

On April 16<sup>th</sup> I sent AnnMarie the first draft of my thesis proposal. Based on our correspondences R100KV would provide the framework for my classes and provide the cameras if they were successful in obtaining more grant money. This was going to be a collaboration. I then contacted Elke to confirm that she was receptive to the idea. I received a response from Elke and it looked like there were no issues on the Zambia end of things.

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**Email: April 19, 2006 from Elke Kroeger-Radcliffe to Rehema Trimiew**

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*My dear Rehema,*

*I am delighted to hear from you and I am sure our students would be delighted to be involved!!!!*

*I can't see anything that should not make it work - they are there, they will be willing, and they all have a story to tell! English is the main language in Zambia. The children learn it in school, and will learn a lot more in a hurry with such a project!*

*You are most welcome and best of luck!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! Elke*

The students at Elke's school were primarily orphans of parents who died from AIDS. Tikondane was providing education to children that could not afford to go to the government school because they had no one to provide the necessary shoes and clothes. Because the students at Tikondane did not have parents, I wanted to work with a comparable group of students here in the USA, youths in foster care. I wanted the students to be as close as possible in circumstances so that the only differing factor would be culture. This may be the point where the project could have gone in a wonderful mutually beneficial direction, however it did not.



AnnMarie began to voice the challenges that she was going to create for me and my work with the teenagers in foster care.

**Excerpt from email: April 17, 2006 from AnnMarie White to Rehema Trimiew**

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*....I think one major issue to consider at this point is the "comparative" nature of the work - what is the juxtaposition to children in Africa to accomplish? The "comparative" angle, and also the angle of allowing a filmmaker (e.g., you) to do their own video about these kids - might send up some red flags for some people here in social services. So understanding the sensitivities of those who work with foster care children will be tantamount for you - to determine if you can still work with this group and meet your objectives for the project. If the comparison is to be ethnographic in nature - and focused on comparing the "emics" (versus "etic") - I think it could work though. And - highlighting the "emic" view of growing up is what R100,000 Voices is about, too.*

*Anyway, I can anticipate (and appreciate) the foster care professionals' need to review this issue in order to allow this thesis project to move forward with their "blessing" (as they are "granting" us access to foster care children - and the mission of social services is to PROTECT children from harm) - and we can discuss this element with my colleague here to determine if this group is a good fit.*

*Also- you might find interesting the "Aging Out" documentary that came out last year - (WXXI broadcasted it in May). This followed three American teens as they left foster care. This was done well-but my sense is that professionals' (immediate knee-jerk reactions) sometimes includes feeling "threatened" when they initially hear about projects such as these. While well-intentioned - I wonder if have very active memories of having "being burned" by similar projects in the past (that came across initially in a similar elk - but that turned around to be a blatant criticism of social services). I think if the focus of the piece is about the kids (as compared to a piece that "slams" the system) - again, I think it can work (Aging Out threaded this tension well). So-we need to figure out how to provide (and demonstrate through action) assurances to gain their "trust" - tantamount to getting underway.*

*Also- I wonder what issues of confidentiality (regulations) will have to be met. So we should think about this with my colleague here next week.*

*Finally, this is the group that wanted to get underway with R100,000V earlier this year- but who took some time to pull it together (and it become too late to participate this year). So- we need to assess if/what is different now so they can really "make it happen".*

*I mention these in the spirit of your being able to identify at the outset, the "challenges" that await - emerging out of the contexts you decide on for your project. What is exciting about these challenges - is that these drive a portion of what you want to "learn" from the project you craft.*

Warmly,  
AM

Email: April 20, 2006 from Rehema Trimiew to AnnMarie White

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*Hello Ann Marie,*

*Thank you for the illuminating response. I must admit that my choice for the foster care group was only because I thought they might be the best match for the group at Tikondane, since many of them are in a similar situation. I had not thought about judging the foster care system to expose its inadequacies- I just imagined the kids sharing their hopes dreams etc. If they're upset about their situation, then that would be a part of the film because that's an important part of their life, but not something I was seeking to reveal in the film.*

*This film will be emic- and seek the POV of the participants, not my observer analysis of the situation (if I understand what I just read about emic and etic on the internet correctly)*

*I definitely need to know more about the foster kid situation. I usually treat everyone the same and hadn't planned on being cautious or tentative with the kids or treating them as is they were disadvantaged. I planned on just being friendly and interested in them....*

I continued to email Elke to get the details of the school and I finished my proposal and presented it. It passed. I began looking for a cinematographer that would be able to travel to Zambia. I was in contact with Jae Wilson, an undergraduate RIT student and I requested the following in a cinematographer:

- Experience and professional cinematography skills
- Prosumer or better camera
- Ability to go to Zambia (<http://www.tikondane.com>) for winter quarter (travel/boarding provided)
- Commitment to shooting 2nd half of project in Rochester for Spring quarter 2007 (1-3 shoots per week)
- Editing assistance over summer of 2007

I emailed my thesis proposal, information about Tikondane<sup>i</sup>, information about Youth Opportunities Unit (YOU)<sup>ii</sup>, the budget<sup>iii</sup>, and information about the student cameras to potential cinematographers.

I began to put my crew together and I was searching for a cinematographer and producers that could handle my tiny budget. At the time I was attending film festivals with my short film "Sticks & Stones" and at the Martha's Vineyard African American film fest I met Hakim Robinson who agreed to raise money for the film as a producer. Ultimately he never raised any money and this began a continuous theme with producers that I brought into the project.



### **CHAPTER 3: FUELING THE PLANE**

After the summer AnnMarie and I began working on the logistics of the project and I also brought her on to my thesis committee as a thesis advisor along with Arnie Sirlin and Cathleen Ashworth, my thesis committee chair. AnnMarie had the good news that the grant with WXXI had come through and I would be able to receive the needed cameras for my documentary "Raising 100,000 Voices: Rochester-Tikondane."



Figure 1 Logo/Image I created for marketing materials

I also heard back from Elke and the simple project began to get more complicated. Based on her email it seemed that I was going to need a bit more than cameras to take the program to her school.

**Email: August 26, 2006 from Elke Kroeger-Radcliffe to Rehema Trimiew**

*My dear Rehema,  
your project is exciting to us, too, and especially to me, who is an addict of  
cultural differences.*

*Of cultural differences we have plenty and I wonder whether you could not keep a  
notebook yourself or your expectancies and in the end also note down what you  
actually find. We just had visitors from USA, parents to a Peace corps member  
who stayed in the game park for 4 days, spent a day in their son's village, a night  
with us and got on the aeroplane the next morning to see Victoria Falls. We feel,  
however, that the real treasure of Africa is its people, of which the Chewa, our*

tribe are the most friendly ever. My dream would be for you to discover things those people would never think exist, with their type of visit, right?

When you come to look at people here, you will find that they look very much like Afro-Americans. We get here second hand clothes from all countries of the world and so the tops, e.g. T-shirts may actually come from the States. Somewhat differently from the States, though, the poor people look best, slim and fit. Once people here have a bit of money they tend to put on weight as well, but they are few. Your pictures will be beautiful, no worries. Katete is pretty uniformly poor, but it is a romantic type of poverty, not the down-and-out variety. Simply a picture of how humanity lived say, during the bronze age. (In Lusaka museum they have a model of a farmyard which is identical to the ones we have plenty around here!).

I am not so sure the children have stories, but you could have two different groups, our community school children and the children in the private school, of professional parents, and there may be a significant difference. We also will have another school, which only starts just now: We did a course for villagers and in response, 4 villages got together and planned a community school. We are just fitting them out now with a blackboard etc and training their teachers a bit, but they would be a good comparison group. Ideally, what should come out is a call for more education, in tune with one of the millenium goals?! Also, I am sure, it would be a call for more exposure. Most children will not have been to the next town, none will have seen an elephant and most will not even have seen a film on elephants! And for that matter, it should be a call for better education of their teachers, as they do not think in terms of cause and effect and do not try to understand the world the way we try to. They are quite happy with accepting what they see, and that would then be the difference between people who think they are responsible for their own life as against those who simply accept what comes. I rather prefer the second type, but with HIV/AIDS around that is no more acceptable.

Actually, for your fund raising, could you mention that you better bring money for a meal for your students when teaching them? We could make healthy porridge for some fifty cents a child a day? And as I say, for transport, since Tiko has no car. (we will get donkeys and a donkey cart, though, but probably not in time, but we could book an oxcart to bring and take children from the village school, which is quite far).

On the other hand, all will go to church with their elders and some will take part in ghost dances, which still happen regularly at one of our 30 villages. (We have to make sure you get one of those). All of them will believe in witchcraft. Certainly, our teachers could help the children to bring out what they want to say, but I might be able to add a comment or two - I am the one here between the cultures and could make many behaviours more understandable. We are trying to turn our staff into guides, but it is difficult to see anything worthy of comment, if one has grown up with it.

As to your title: One hundred thousand voices has a good feel. We have 330 children in our school here, 220 in the private primary school, some 100 in the new village school and 15000 children under 6 in our catchment area. If we count the people in the villages where there are community schools that we feed with World Food Programme, they are 28 schools with 9000 children, but if you take our observation that out of 20 500 people in our catchment area, 15 000 are under 16 years of age. How about 'raising 15 000 voices, Rochester-Tikondane', and it



would be informative to mention those statistics, right? (Unless you have a group of people in mind from Rochester)? In fact, we sampled the highest grade in our community school this week, average age 15.6, between 12 and 20. That should be ok?

As to your questions: Group of photography students sounds ok. Let me repeat our situation: In November we are starting the bad period of famine. Don't worry, there is food for those who have money, it is just that in ordinary families like those of our 84 staff, the maize store will be empty. We at Tiko have no reserves and will hang in there. Donations are not enough and we depend on our income. If you could stick to the 9 dollar a day per person with food again about that much, that would be great - we surely have accommodation which is safe and comfortable, though not quite Hilton. For the guesthouse, there will be few visitors at that time.

No problem with finding a room for editing. However, the children will be absolute novices with your gear. They may at best have seen a computer, never handled one, nor a camera, which is a prize possession here, used for generating an income. It will be school holidays and you can teach as long as you like, I would suggest four half days for starters, beginning with the right way to hold the machine - you don't want too much waste, right. You will need a translator and a lot of 1:1 time, I am sure, though they are as fast as anybody with handy staff (to see them handle the broken-down cars fills one with admiration). One could go to the other places for teaching, but that always needs transport and you might bring a bit of money for that. We do not own a car. That should give you some footage for the introduction, as it will be noteworthy differences (we are teaching in shelters: the private school is in a private house which is far too small, the new villages school will meet in a church).

On reflection, we could have those children at Tiko for the learning - if you take 3 weeks for high school students, you better prepare an intensive course, of say 5 weeks. then you would want to give them proper meals, say for 9 dollars a day per child. Here you need lots of repetitions and practical teaching. Most concepts will not exist in their language?! (But it would be great to even document those differences, right?)

We do have a local video maker. He made a video for us and all I needed to play for five minutes was his introduction which had people outside of Africa in stitches. Also he works as a nurse at the hospital, so he may not have time. As for holding the microphone and switching it on and off, we have two guys who operate our TV and they should be ok, especially as they would do as you tell them and would love to learn.

We do have a set up with Video, DVD and TV, in our 'library'. We do not have a projector, but we can make a nice white wall any time.

As I say, to get the children to work out the story they want to deliver we should be able to do that. - We are having visitors right now who told us about a film you might have seen, where the children of Calcutta ladies of the night were told to make still photoes. This couple from Sydney/Australia think your idea fabulous and they are sure it will be great.

How does it sound - you sure remember me of myself. we had a guest once who kept saying some twenty times during the dinner " I don't want your responsibility"!

*But, it is great fun, is it not, and if you don't dare you can't win!*

*With all our love, the Crew and Isaac and Elke*

*PS: We have my computer in shape now, though only if we remove the battery ..  
God willing, I will be able to see your film very soon!! - If I have rambled on,  
forgive me, I am just getting over a malaria trial. (No problem, but you all better get  
injections and malaria prophylaxis, ok?)*

Elke tells me that I'd need \$9 per day per student for 5 weeks. If I had 7 students then this could cost \$1,575. So, I had to raise the money to get the crew and myself over to Zambia, get the needed gear, feed the crew and now I had a new cost. I was also dealing with the challenge of students that had no computer aptitude. This was going to increase the time I needed to spend there as well as the costs. I decided to have a fundraiser.

I was planning a fundraiser for October and trying to work out the financial details. I was initially going to have an account with the University of Rochester that held the project funds but there were a lot of requirements and the University of Rochester would own all film related purchases. I did not want this because I was raising the money from donors, so why should the University of Rochester get to keep everything upon the completion of the project? Secondly, I wanted to leave some of the purchases with the school in Zambia and if the University owned the equipment I would not be able to leave it with the students. We switched to trying to have WXXI act as a fiscal sponsor on the film.

They needed a SOW (a statement of work) from me, which I provided.<sup>iv</sup> AnnMarie became more finicky and specific in regards to the fundraiser and raising money. She had specific language that she wanted used when requesting donations of goods and services for the fundraiser. I sent everything to her for approval and alterations. I was simultaneously looking for a fiscal sponsor with another organization in the event that things did not work out with WXXI.

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**Email Summary: September 22, 2006 from AnnMarie White to Rehema Imani Trimiew**

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- *AnnMarie asked Shelly for a final response from WXXI in regards to being my fiscal sponsor, no answer yet.*
- *She suggests finding a different fiscal sponsor as a backup.*
- *Clarifies that I am raising \$/writing grants for (1) my film and (2) for Tikodane (T) specifically, to enable this school to participate in a project such as R100V. The costs for the R100V project are all paid for already by the grant to wxxi - so I'm not fundraising for R100KV.*
- *I need to raise \$ for Tikondane's classroom infrastructure - so it can bring in curriculum like R100V (that has school infrastructure requirements Tikondane can't meet now).*
- *I should convince Tikondane that they want the money I raise to go towards creating the infrastructure needed for hosting the program.*



- *I have already obtained a the promise/commitment of R100V project resources to the Tikondane community school - if these other pieces can be put in place.*
- *R100V can't give me more money than other organizations participating, because it wouldn't be equitable.*
- *She is pleased with me representing the program again this year as an artist-mentor.*
- *Their hope is that roadwork, wxxi, ur, etc. Could be able to use my completed film freely for future educational, training, promotional etc. puposes.*
- *After we (wendy, me, you) meet with Y.O.U. - we should draft a MoU (memorandum of understanding) that outlines everyone's roles/expectations as is standard/good practice.*
- *Finally, had I received my compensation payment for last year's R100V effort?*

I had some issues with the distinctions AnnMarie made in regards to how I pitched the different fundraising components. I found a new fiscal sponsor at the last minute (which opened up a whole other bag of problems) but I voiced my opinion to Ann Marie. I had to get the fiscal sponsorship issue taken care of right away because my fundraiser was about to happen and I needed a name for donors to put on the checks!

---

**Excerpt from email: September 23, 2006 Rehema Trimiew to AnnMarie White:**

---

*.....I initially saw it as needing \$ for the documentary-which included me flying over teaching classes, etc. I need subject matter to make a film on therefore the cost of creating that subject matter falls into the budget of the documentary.*

*You're suggesting that I look at it as raising \$ forTikondane and raising \$ for my film. I don't feel comfortable saying that I'm raising \$ for Tikondane- because if I were just raising \$ for Tiko- I don't have the right to allocate where that money goes. If I came to them with \$10,000 they might choose to upgrade the school and buy more food. Or other things besides fying some people over to teach film classes.*

*I saw what you were previously suggesting as similar to when I was in Sister Cities. I would raise money to pay for my youth ambassador trip to Japan. I wasn't raising money for the Sister Cities organization, nor was I raising \$ for the schools in Japan that we would vist. I was raising \$ to pay for my ticket and the other costs of being a youth ambassador to japan through the Sister Cities org. So saying that I'm raising \$ to bring the R100KV program to Tiko I didn't think meant that I was raising \$ for R100KV or for Tiko, just \$ to take the program there-*

*My main concerns are most effectively raising \$ to do the film. I can phrase it however is best....*

I was digging myself deeper and deeper into a hole with AnnMarie, a very wordy hole. To make things more complicated I'd moved home to New Jersey and was not in Rochester. I was able to return to Rochester and stay with a friend until the fundraiser. I sent out an email blast to

Rochester business owners and did not get a response from many. However, I eventually found some great support from Rochester business owners.<sup>v</sup>

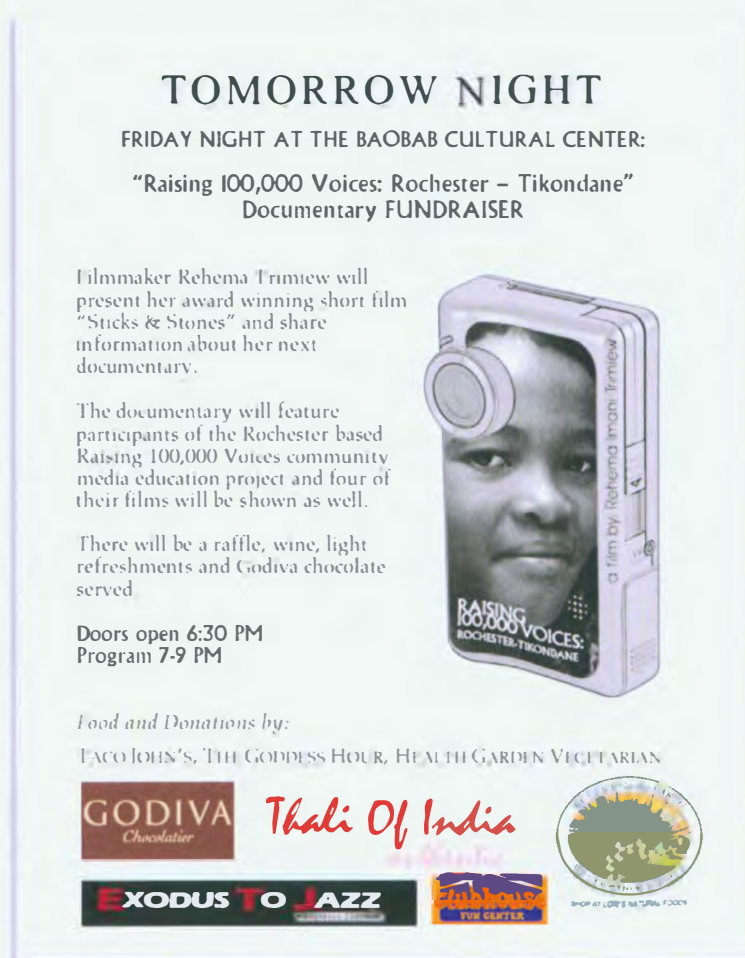


Figure 2 Flyer I created for the fundraiser

Somehow I found some donors. Of course WXXI did not provide any "premiums" in support of my fundraiser, not even a WXXI pencil. Taco John's gave me free chips and salsa, Lori's donated a 25lb sack of rice which Health Garden Vegetarian took and agreed to serve dinner at the event for free, Godiva provided free chocolate and coffee, Thali of India donated 2 gift certificates, Exodus to Jazz donated 5 CDs, clubhouse donated passes, RAPA donated tickets to a show, and the Goddess Hour donated a \$40 gift card to their classes. A friend of mine at Kodak donated a box of reusable cameras and photo paper. I'd gotten so many donations; I think half of the people that attended received a free giveaway from the raffle. With some help I got together a press release.<sup>vi</sup>



I obtained the Baobab Cultural Center's email list of 1100 people and sent out invitations to them and everyone that I knew.



Figure 3 Email invitation that I created to invite people to the event

As the date of the fundraiser approached, October 6<sup>th</sup> 2006, I tried to work out the details of the fiscal sponsorship with Third World Newsreel, my new fiscal sponsors.<sup>vii</sup> I'd promised a tax write off to donors for their food and services and I wanted to square away the details. I contacted TWN to find out how to get the tax write off. They didn't know if that was possible and wouldn't find out. They suggested I contact a lawyer. I finally got call back from Volunteer Lawyers for the Arts and they told me that goods and services would be eligible for a tax write off just days before the fundraiser.

**Email: October 12, 2006 from Rehema Trimiew to Chas Brack at TWN**

*... You initially told me that goods could not receive a tax write off when I was already correct in believing that they would. Then you had me track down lawyers to prove that your information was incorrect. The lawyers told me that I shouldn't be tracking them down and that my fiscal sponsor should. They expressed concern that I was asked to find out that information from them...*

Finally it was time for the fundraiser! I was so worried and did not feel that I knew what I was doing. A friend of mine that worked at Xerox printed all of the programs on a nice card stock and other friends volunteered to help at the event.



Friday October 6<sup>th</sup>, 2006 ♦ Baobab Cultural Center

A DOCUMENTARY FUNDRAISER

**"Raising 100,000 Voices: Rochester - Tikondane"**

Hosted by: Rehema Imani Trimiew

[WWW.REHEMA.COM](http://WWW.REHEMA.COM)

7:00 – 7:30 PM  
Refreshments

7:30 – 9:00 PM  
Program:

Introduction: The Baobab Center  
Welcome

Film Presentation – "Sticks & Stones" by Rehema Trimiew  
([www.SticksAndStonesTheMovie.com](http://www.SticksAndStonesTheMovie.com))  
Q & A

Raising 100,000 Voices Introduction: Ann Marie White Ed.D.

Raising 100,000 Voices Film Presentation:

"Teen Violence" by Karyliz Gonzalez  
"My Story" by Phillip Webb  
"My Life Story" by Malcolm Cody  
"Life in the City" by Tyrus Gross

"Raising 100,000 Voices: Rochester- Tikondane"  
- about the documentary: Rehema Trimiew

Raffle!

Food and Gifts Donated by:

**GODIVA**  
Chocolate

100 Barclay Street, New York, NY 10007  
(212) 691-1000

**Health Garden Vegetarian**  
175 West 11th Street, New York, NY 10011  
(212) 512-2000

**Taco John's**  
400 South Avenue, Rochester, NY 14620  
(585) 212-1010

**Thali Of India**  
200 East Pleasant St., Rochester, NY 14609  
(585) 427-9900

**XODUS** & **AZZ**

100 South Avenue, Rochester, NY 14620  
(585) 212-1010

**RAIPA**

100 South Avenue, Rochester, NY 14620  
(585) 212-1010

**The Goodness Hour**

100 South Avenue, Rochester, NY 14620  
(585) 212-1010

**Lotus of the East**

100 South Avenue, Rochester, NY 14620  
(585) 212-1010

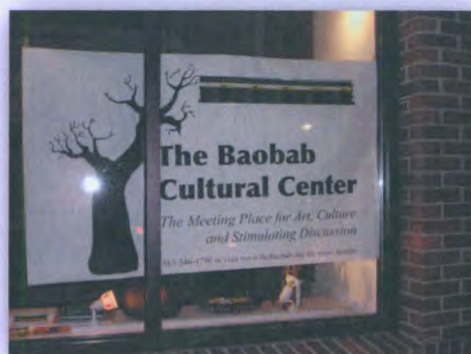


Photo 1 Baobab Cultural Center



Photo 2 Adam Vazquez, one of my former students, helps out





Photo 3 Travis Lewis video tapes the event



Photo 4 Guests at the fundraiser



Photo 5 Moka Lantum (one of the founders of the Baobab) and Rehema Trimiew



Photo 6 Rehema Trimiew speaks to the audience



Photo 7 AnnMarie White



Photo 8 Friends and Supporters

Thanks to my generous donors, I raised approximately \$800, which brought my total to \$2000, still a long way off from my goal. I sent out the thank you cards to the donors and the checks to Third World News Reel. I began to plan my move back to Rochester and beginning the project with the teenagers in foster care. The big citywide meeting for R100KV was scheduled for December 6<sup>th</sup>, 2006 and I had a lot of preparation to complete before we started shooting.

#### **CHAPTER 4: TIME FOR TAKEOFF**

My first priority after finding a place to live in Rochester, a car to get around, and crew was to secure a committed teacher/mentor to help teach the class. I knew that as director of the film I would be preoccupied with what the crew was shooting and other details and would not be able to focus 100% on the students. I had a friend Rajesh Barnabas that worked with youth and video in Rochester and asked if he would help me teach the group from Youth Opportunities Unit.

**Email: November 17, 2006 from Rajesh Barnabas to Rehema Trimiew**

---

*Thanks Rehema,*

*I actually got called by WXXI and the thousand voices lady to help out in their project. I am attending a meeting on NOV. 21 in regards to that at WXXI.*

*I hope you are in town Nov. 28th. We are beginning our PSA on the topic of suicide and could sure use your inspiration! And yes I am interested in working on your project. I will put that meeting also on my calendar.*

*-Rajesh*

Initially Rajesh was on board with the project and met with R100KV. I told AnnMarie that I was bringing in Rajesh to help in addition to Wendy Nilson whom she had designated to help as a mentor. I wanted to make sure that the "artist" part was covered and I needed another filmmaker to teach alongside me. When I was finally able to meet with Rajesh and I explained that I would want the teacher to come with the project to Zambia, he didn't think he could make that commitment. He recommended another teacher, Shawn Dunwoody who had a decade of experience working in the arts with youths.

I met with Shawn for the first time at Spot coffee and explained my documentary to him. To my surprise he said that R100KV had already met with him and asked him to be a part of their work. Apparently he had already turned them down. He explained to me that there were non-profits that come into the community with the façade of helping the community. Instead of helping, they throw cameras at the kids. They leave having accomplished their grant specific objectives and the kids are left with nothing. He said that when he met with R100KV and asked more questions about what they really brought to the community they didn't have good answers. He'd passed on their project because it didn't really benefit the kids beyond getting a few free cameras. However, he liked my idea, goals, the opportunity of going to Zambia, and agreed to help me.

I met with AnnMarie, Wendy Nilsen, Matt White and Pat Mulcahy (some of the people from Youth Opportunities Unit) on December 14<sup>th</sup> 2006 to make sure that they understood the documentary component of the program and to get their advice about working with the "at-risk" teenagers. We had a good meeting and some of the ethical questions that AnnMarie would later bring up were mentioned and discussed. I explained that I needed the students to understand that once they consented to be in the film that they could not change their mind a year later. I wanted them to have all of the information disclosed upfront so that they could make an educated decision about whether they wanted to be in the documentary or not. I also explained to Matt and Pat that only two students and Shawn would be the center of attention in the film and that the other adults and students would not play a major role in the documentary. We seemed to be on the same page and agreed to another meeting with the potential students in January.



**From:** Rehema Imani Trimiew (rtrimiew@yahoo.com)  
**To:** utchatvision@frontiernet.net; annmarie\_white@urmc.rochester.edu;  
 Wendy\_Nilsen@urmc.rochester.edu; yeah.arts@yahoo.com; Patricia.MULCAHY@dfa.state.ny.us;  
 Matt.White@dfa.state.ny.us;  
**Date:** Mon, January 1, 2007 2:12:52 PM  
**Cc:**  
**Subject:** Raising 100,000 Voices with YOU meetings

Hello Everyone & Happy New Year!  
 I hope you had a good holiday break-

I wanted to get things going with R100KV. If everyone doesn't know each other here's an introduction:

R100KV Program & YOU (Youth Opportunities Unit)

Ann Marie White URM - Founder/Organizer of R100KV

Shawn Dunwoody - Primary Artist Mentor to YOU participants

Matt White - YOU Organizer

Pat Mulcahy - YOU Organizer

Rehema Trimiew - Secondary Mentor to YOU participants

Wendy Nilsen URM - Support, Resources

(Sorry if I didn't get your role completely right, feel free to email and clarify)

Documentary- "Raising 100,000 Voices: Rochester-Tikondane"

Rehema Trimiew - Director, Producer, Editor

Shabaka Collier - Director of Photography, Producer

Ann Marie White - Adviser

We decided at the last meeting that we need to have a meeting with all of the key people before a meeting with the YOU participants to discuss the classes and logistics of the 12 weeks.

Will a meeting **Jan 8th at 11AM** work? (Shawn, Rehema, Pat &/or Matt, and Shabaka definitely need to attend)

Where's a good location to meet?

We also decided to have a meeting with the potential participants before the Jan 15th R100KV kickoff meeting.

Will **Jan 11th at 6PM** work? (all potential YOU participants, Shawn, Rehema, Pat, Matt, & Shabaka need to attend)

We will discuss the documentary and possibly show a film and ask the participants to sign a release if they agree to participate in the documentary.

Where is a good location?

Shawn and I discussed tentative class times, twice a week Sat at 10AM and Thursday at 7PM- what do you think?

(YOU participants, Shawn, Shabaka, Matt &/or Pat, and Rehema need to be at every class/workshop)



Things I think we need to work on:

- Finding more male participants, so that the class is better balanced.
- Finding some younger participants that are 15-18 years old
- Getting a camera for each student to use (we ordered 4 and Shawn was able to get 2)

One more thing, I am going to create an online group for all of us to keep track of things (contact info, meeting times, discussions, etc) probably through Yahoo Groups. When you get the invitation, please join and participate.

If there's something wrong or something that should be added please share-  
Well, I appreciate everyone's commitment to this endeavor!-Can't wait to get started!

Rehema Trimiew



Photo 9 Meeting with all of the group leaders

Up until this point AnnMarie had seemingly been on board with my documentary. We prepared for the city wide kick-off meeting that would introduce the kids to the program. I worked on resolving some of my other issues. I'd found a place to live and a friend of mine told me that her father was donating a car to charity. Because I had a non-profit fiscal sponsor that we'd established could accept the donation of goods and services on behalf of my film I figured that they could donate the car to the film so that I would have a way to get around Rochester over the winter. I began to try and work out the details with TWN.



I tried to accept the car as a donation for the film however, soon afterwards I received a certified letter from TWN stating that they were no longer sponsoring me and they sent a check with the rest of the money I had raised. I was extremely angry that they had dropped me from their fiscal sponsor program. I finally was able to reach the head of the organization, Dorothy Thigpen. We were able to resolve things with my fiscal sponsorship but the car could not be a donation.

## CHAPTER 5: KICKING OFF A DISASTER

I'd created a Google group to handle information and communication between all of us involved in the YOU R100KV group. I posted the agenda for our first meeting with the kids of YOU that were to be in the R100KV program and hopefully my documentary.

The screenshot shows a Google Groups interface for a group named 'RocMEdia-YOU'. The page has a purple header with the Google Groups logo and the group name. Below the header, there is a search bar and a message about Google Groups discontinuing Pages and Files features. The main content area displays an agenda for a meeting on 01/11/07 at 6PM-8PM. The agenda lists items needed for the meeting, the meeting agenda itself with times and topics, and a list of recent pages and files. The right sidebar contains links for Home, Discussions, Members, Pages, and Files, as well as group information and a list of recent pages and files.

**Google groups**

**RocMEdia-YOU**

Search this group Search Groups

Google Groups will no longer be supporting the Pages and Files features. Starting November 1, you won't be able to upload new content, but you will still be able to view and download existing content. See [this announcement](#) for more information and other options for storing your content.

**Agenda 01/11/07 6PM-8PM** [Edit](#)

**Needed for the meeting:**

- snacks?-
- R100KV DVD of student films from last year - AnnMarie
- TV or projector with sound - Wendy
- DVD player - Wendy
- R100KV - participant agreement - Rehema &/or Matt & Pat
- Documentary - Release form - Rehema
- Sign in sheet - Rehema
- Pure digital - small wonder camera - Shawn

**Agenda:**

6 - 6:15  
Introduction -everyone introduce themselves

6:15 - 6:35  
About R100KV program (Rehema & Shawn) - what the program is, what the goals are, what the participants are committing to, what are the benefits, when the next meeting is  
- Show a few Previous R100KV films  
Q & A

6:35-6:45  
About the documentary (Rehema & Shabaka) - what it's about, what they're committing to, what are the benefits  
Q & A

6:45-7:45  
Show an hour of a documentary that is similar to what my film will be (like "The Hip Hop Project")

7:45 - 8  
Feedback, concerns - thoughts- what is a good time for weekly classes?

**Home**  
**Discussions**  
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[+ add new page](#)

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[About this group](#)  
[Edit my membership](#)  
[Group settings](#)  
[Management tasks](#)  
[Invite members](#)

**Group info**

Members: 5  
Language: English  
Group categories: Not categorized  
[add a category](#)  
[More group info »](#)

**Recent pages and files**

<a href="#">Participants</a>	Feb 1
<a href="#">Weekly Class Curriculum</a>	Jan 19
<a href="#">Agenda 01/09/07 3-4p</a>	Jan 8
<a href="#">Agenda 01/11/07 6PM</a>	Jan 8
<a href="#">Youth Participants</a>	Jan 8
<a href="#">Contact Information</a>	Jan 3
<a href="#">Class Equipment/Supp</a>	Jan 3

## 3 messages about this page

Jan 8 2007 by Nilsen, Wendy

Hi all,

I got a pile of soda and snacks from Foodlink, so that will augment the food budget.

Wendy

-----Original Message-----

Behalf Of Purpleicious

Sent: Monday, January 08, 2007 4:18 PM

To: R100KV-YOU

Hope you're having a great day!

Please let me know if you're uncomfortable with google groups or are

Jan 8 2007 by Purpleicious

Hope you're having a great day!

Please let me know if you're uncomfortable with google groups or are having problems, but so far I think it's working well. I like having all the info available to everyone - Anyway back to the Jan 11th meeting- We might need food. Do you think we need food? The Dominos

Jan 7 2007 by Purpleicious

Hello!

I hope you all are well~

I created an agenda for the Jan 11th meeting for everyone to look over. There are some things that people will need to supply, like Matt and Pat should bring the participants. Wendy, would make sure a DVD player and tv or projector is there. AnnMarie, I'll need to get a DVD of last

[Reply to this discussion](#)[Report this page](#)

After reviewing the agenda, Ann Marie suggested that I was spending too much time showing videos so I decided not to show the student films from the previous year. Then she sent me another extremely lengthy email<sup>viii</sup> expressing her questions or worries. I took the time to address everything that she mentioned.

**Email: January 8, 2007 from Rehema Trimiew to Ann Marie White**

*Hello AnnMarie- I was going to try calling again on Monday to continue ironing things out- but this works too-*

*These are the responses to each:*

*I - I think we need to meet with YOU and talk to them about changing the artist-mentor to Shawn. I don't see why this would be a problem, unless you don't think Shawn will be a better artist mentor or you think YOU wouldn't like him as an artist mentor. I thought that the first meeting on Tuesday would be a good opportunity to see how Shawn related to YOU and YOU to Shawn, I assume there won't be a problem between them but if there is we'll have to figure out what to do. I haven't known Shawn for that long but I'm basing my opinion on him from our discussions, what others have said about him and the work I've seen his students produce. If you know anything bad about him or think he may be detrimental to the program, please let me know because I wouldn't want the participants to have a negative experience.*



*Reasons why I think Shawn should be artist mentor vs myself:*

*He enjoys teaching and working with youth - I enjoy film-making*

*He has many years experience teaching video and has produced good results - I was artist mentor last year and have taught one class*

*He is an entertaining character and will serve as the narrative thread between Rochester & Katete - we are planning on interviewing him once a week to get his assessment on where the participants are, what's happening in their lives, etc he can then make thoughtful comparative remarks about the students in Tikondane - I am not as entertaining a character for a film as he is.*

*When I spoke to him at our first meeting he had really great things to say and insights on his teaching methodologies and understanding the students- I think that adds great value because I don't really have a devotion to teaching and I'm not as passionate and interested as he is.*

*I sometimes got the impression that you may have thought I was being lazy by trying to find another teacher. I don't know if this is the case, but Shawn is a better more experienced teacher, why wouldn't you want him to teach? Also my hands are pretty full making this documentary and trying to raise money for it, make money so that I can support myself, and finish other projects.*

*So there are 2 potential problems:*

*You or Shelly don't want him to be the artist mentor*

*YOU doesn't want him to be the artist mentor*

*Which is it and why so that I can better understand the situation?*

*Last year at global media arts, I came to a meeting and there was another artist mentor there. He told me that someone said he might be able to help out. I was surprised, but thought more help was better. Because I missed the last meetings, I don't know if he followed through or not. Is there a problem changing artist mentors? it seemed like it was an option last year- or at least augmenting things- What I intend to do- I intend to work out class structure/curriculum with Shawn before classes. We will utilize his years of experience teaching and my goals for the documentary + goals for the R100KV program to come up with the best class instruction & activities-*

*During class time, I will be there monitoring what he is saying and chiming in if it's appropriate and filling in if he has to be absent.*

*I hadn't figured out what to do with the honorarium, if Shawn put in most of the work he can have it, if I do, I can have it, we can split it, I figured I'd have to discuss it with him.*

*II -this is an interesting idea- BTW Shabaka Collier is coming in as camera op and producer on the film so I have been discussing a lot with him. We thought of showing the final edited film to the participants to get their reactions, see what they think- I'm not sure about weekly review of my doc's footage because Shawn and I planned on reviewing student footage each week, and if they have up to 1/2 an hour to record, I'm sure there will be a lot to look at. I was talking to Shabaka about giving the students opportunities to shoot more, I wanted weekly interviews for the students to talk about what's going on in their lives, how the program is going, etc, then when I learned about the long van ride I thought it would be a good idea for them to do weekly van discussions- give them a minidv camera- Shabaka has an extra- and the first student to be dropped off will operate the camera, then when she's dropped off, pass it on to the next student, and keep going so that everyone has a chance to use the camera and do an interview. I spoke with Matt the other day about this and he liked the idea and we'd just have to work out when I can pick up the camera from them and drop it off each week.*

## III 1)

Role of Mat & Pat - I can't tell if the advice you're giving me is based on feedback from Matt & Pat or your own suggestions. If Matt and Pat are unhappy with something please let me know- I'd rather have more information than less because they're worried about hurting my feelings. But I'd gotten the impression that they were happy that Shawn and I were going to take over the curriculum planning and leading the classes. If they want to do more, that's fine, ideally everyone can be accommodated we just need to discuss what it is they want/are planning on doing. I felt like last year, I did no planning, I was just there as an assistant. Bonnie had her agenda and I had no input, nor was expected to. This was fine with me although, I wished that the students devoted more time and were more consistent. Unless they don't like it I don't see why Shawn and I won't be the ones responsible for the classes and them assisting when needed.

Plans for the meeting- I'd planned on re-confirming that they were okay with Shawn and I determining the class plans. If they want to as well, then we just need to make all of us a part of the class planning meetings. This is more time for them, but if it's what they want- great. I was intending to work with Shawn since he's taught a lot of video to youth and has good predictions for what will work and what won't on all the curriculum. If Matt and Pat want to do more then I would possibly want to incorporate them into my documentary.

I wanted them to fill Shawn in on the potential problems with this specific group of kids- there may be some sensitive issues that he needs to know about and terminology as well. I spoke with him about the issue of their group being labeled a foster care group and that some students might not want that label to be attached since it might seem stigmatizing to them.

Matt & Pat do have a relationship with the students, so, I'm interested to see what they want to contribute to the classes.

I was going to go over all curriculum and ideas with them that Shawn and I came up with and what the plans for the documentary are. We can bring Matt in on the process but it also sounds like you're saying he's got too much to do already.

Again, I want to know what Matt wants to do. I can't tell if you're suggesting we groom him and bring him in or if he's told you that he feels left out and wants to contribute more. I also don't know what you all set up before I came in. Maybe Shawn can groom him. I can provide technical knowledge of gear, but for leading 12 weeks of classes - Shawn might have better input- maybe he'll learn by watching what we do each week, guess I'll have a better impression after the meeting and he tells us what he's expecting.

## III 2)

Again, when I spoke with Matt on the phone he didn't seem to have a problem with the google group- first he said he couldn't get on at work and we thought we'd have to iron out another communication method then it turned out he could join the group. he was primarily worried that he hadn't responded and asked me a couple of times to send a message to the group explaining why he hadn't responded. His other concern was getting the students together for the Jan 11th meeting he said the time was short. However, I asked at our last meeting if we could decide on a date after the holidays and he said that was fine. If Wendy has a problem with the google group- she should mention it to me and we should try to come up with a solution.

Yes, I've taken on the role of group leader and I'm fine with my intended function in the group- if Matt & Pat want to take over responsibility for organizing the classes -great we should discuss this more, but I never got the impression that they were unhappy that I was overstepping my role. Right now, I see them



functioning as transportation conduits. this is because I don't know their background and what they want to offer as teachers. Initially I envisioned them filling the mentor role and helping with the "voice", helping the students determine who they are and what they want to say- but, I haven't seen their rapport with the students and don't know what their goals are with the project, I hoped to get a sense of this at our meeting.

-----  
Also, what is the purpose of your concern?

I got the impression that once the groups were formed they were free to do whatever they wanted sans monitoring/intervention from you and Shelly. It seemed like groups could fit the R100KV project in to a different project the school might already have, like the groups that were doing water quality videos- maybe, I was out of the loop?

Are you worried that I'm going to cause some friction/give YOU a bad experience and R100KV a bad rep?

It just seems that some of the concerns are specific and are they a preventative measure to inhibit mistakes you think I'm making or will make or are they to remedy some problems I've already created?

d)

I plan on giving everyone a standard consent form. The one I gave at the meeting, was from my thesis Chair Cat Ashworth, she just finished a documentary and this was what she used, I changed her film info to mine. I'm having them sign at the beginning, because they can't pull-out whenever they feel like it. I'm having 3 people sacrifice time and money to help me shoot and for someone to pull out at the end because they don't like their hair or they said something dumb, would have wasted everyone's time. There are all the people that have donated money to this, I can't spend 4 months on a documentary with there being a question of whether I will be able to use of the tapes I bought and shot on and time we spent shooting it. Shabaka is committing time to act as Cinematographer, Haqi is spending time as sound mixer, Shawn is spending time, they all believe that the film will be worthwhile, and I don't intend to leave it up in the air. I don't think it's unethical. I will check with Cat again, but I get the impression that you have participants sign, and then you have the right to use what you have shot regardless of if they change their mind, that's the point of the contract. I'm not anticipating problems, and if there is a conflict with a participant, I'm hopeful we can work it out.

I missed something in section I - as I said in a prior phone discussion- my primary focus is on my thesis documentary- secondary is R100KV. Your focus is on R100KV and secondary the doc. Now, my documentary won't be very good if things in R100KV aren't functioning properly so my devotion to my thesis means devotion to R100KV which is why I'm making sure classes are prepared in advance, etc. If I functioned as artist mentor in the capacity I did last year, there wouldn't be a story to tell at the end. Students didn't stick with it, things were rushed together in the end. I want to avoid all of the pitfalls of last year. I'm trying to plan my best so that the students get taught well, come consistently, and have a successful experience in the program and I have a successful doc.

I'm finally feeling like I'm getting somewhere with the documentary- I've got crew I've started planning things, I have enough in place where it feels like it can result in a good documentary. However, I still need more crew and more money- I still haven't raised the necessary funds to fly Shabaka, Shawn, and myself to Zambia

and then pay them so that they can support their homes/families in Rochester. I need to find another camera person- I want to direct/produce/edit this film, but I may have to act as 2nd camera or sound- I don't want to have to do this, like I don't want to have to teach and I don't think I'm a skilled camera-op like Shabaka. However, since my goal is to make the best film I can, the best role for me may be in the crew. I'm hoping that I can find a 2nd camera operator so that I can co-teach with Shawn and help as Production Assistant if necessary, getting the camera new tapes, getting batteries in microphones, taking over the camera so that they can get a break instead of shooting for 3 hours, etc.

In case you're worried that my interests are to exploit the students, My goal is to help them create their own films which as you know is an empowering and rewarding experience and my goal as a filmmaker has been and is to expose people to other cultures/groups that they are not aware of. For me I don't know that much about the lives of people who have been in the foster care system and those in Tikondane. It will be a discovery- I may learn that it's not that different, or something new-

I hope this answers your questions- seems we have some conflicts- hopefully they can be resolved in a way that everyone gets what they're looking for- I have soo much to do- I'm sure you do too  
Guess we'll catch-up later!  
Rehema Trimiew

I received a response from Ann Marie and things seemed to be okay, she said that she would let YOU know about Shawn heading up the group as opposed to me.

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**Email: January 9, 2007 from Ann Marie White to Rehema Trimiew**

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*Hi Rehema,*

*Let's chat tomorrow about these items if you want, after reading below. To be clear - no concerns (except for how this transportation thing will work out), just thoughts and seeking clarification.*

*My resulting action items:*

*a) I will notify YOU about your desired change in role - as this represents a shift in the plan/expectation we had started with from our first conversations with Wendy and with YOU, and therefore merits my notification to them. That is all this is about - it is about you with YOU - I sensed shifting sands and wanted to be explicit/transparent about what your desires have become. The only detail/question with Shawn (I've seen his work - he does excellent work; he comes highly recommended; and we are excited to may be able to work with him in other areas of the project as well) is, as you say, YOU will have to approve. So, as you say, it is a matter for YOU's consideration - simply and solely. They have seem to me to be very committed to working with you, so I don't anticipate this role shift will marginalize your efforts in their eyes.*

*Your action item:*

*a) WRT the consent form - we are requesting these things be detailed on some "one pager" about your project - that details what the expectations are for participants, etc - so there is something about your project in writing to*



accompany the actual "consent/waiver" you are asking people to sign. We are requesting to see/approve this form too before its use. I image such a one-pager will outline your verbal script - how you will talk about your project and what you are asking of them - at the Jan 11th meeting when you meet the participants to discuss things in person.

To support you in this, I'd talk to your RIT advisors about the ethical standards in your field for "informed" consent processes. Typically, in my field, we are telling people - how many times we'd meet, where we'd meet, what we'd be doing with them (interviewing, etc.), what will happen with the information, what they'd "get" in return, whether or not they'd remain anonymous, what their rights are, etc. WRT the "voluntary participation" part, this is an unwavering standard in our field - basically people always have the right to withdraw their participation in the project (this is never not the case) and when this happens, we use what we have gathered about them up until their withdrawal (as the consent form states). The "contract" to use their information gathered holds even after they withdraw from participating in the project. Anyway, the withdrawal thing is a risk we all run, and the way we manage it is to let people know their rights when soliciting participation; do our best to do a quality job to limit voluntary attrition (not to have people think they are "forced" to stay in otherwise face negative consequences as, if this was how we approached our projects - no one would ever give us permission to do them, especially with vulnerable populations); and then move forward, hoping for the best. So, we do need to make sure everything around the project meets with these standards for individual protections- otherwise, it is a risk to the project's and university ethics. But, more so, this is very important in this project conceptually - as r100kv is about empowerment of individuals and their voice. And more so, this is an opportunity for you to open this content up for instruction- as filmmakers themselves, they too will be facing the need to obtain informed consent for their own films (see the yellow informed consent forms we provide to each filmmaker participant).

You might consider also consider adding this (brief) agenda item to your upcoming planning meeting with the team leaders - a team discussion to anticipate how you'll handle this if it comes up (documentary participation versus project participation). Better to plan (be proactive) than react/scramble - as you are right - this is high-stakes for you and we want to help with that (not jeopardize it) - which informed consent processes (at the get-go) should actually help with, in theory - as people know what they are "signing up" for.

Finally, did you want me at the meeting on the 9th? I hadn't responded as I didn't know for sure what you wanted. Am happy to do whatever. From my perspective - the group is running itself now - save for the issue of who is the lead artist-mentor/your role on the project (that has changed since our last meeting) - but my action item around this is detailed above. In this phase of the effort, we will now be shifting to Matt/Pat as our lead contact for the project's operations -as is consistent with their role.

Looking forward to speaking with you - it sounds like things are off to a great start :-)

AM

The city-wide Raising 100,000 Voices kick-off event was scheduled for January 15<sup>th</sup>, 2007. This event was headed by Ann Marie White at WXXI and was designed to introduce the students to the R100V program and each other. I had my camera person, Shabaka Collier, videotaping and I noticed that another group had a camera person taping as well. The theme was Hip-Hop and they wanted the students to create a work of art that focused on Hip-hop. This work was to be submitted to a program associated with the documentary "Hip-Hop: Beyond Beats and Rhymes". They also showed this documentary and in the workshop wanted the students to discuss and dissect the issues presented in the film.

Everyone seemed to be pretty nonchalant and comfortable with each other at the start of the kick-off. My group, the teens in Youth Opportunities Unit (YOU), all introduced themselves when the microphone went around and because of our previous meeting they were already prepared to be on camera. Once the movie "Hip-Hop: Beyond Beats and Rhymes" started, some of the students began to get offended. They started to voice their opinion, asking why were they brought there to have "their" music criticized? Furthermore, when did Hip-Hop get to be the only cultural and musical influence on their lives? They asked if because they were Black and "urban" was Hip-hop the only thing R100KV thought they could understand and identify with? This questioning began to disrupt the meeting and Ann Marie and Shawn tried to discuss this with them.

There was a break and the groups split into rooms to discuss the merits of the film. Our group never stayed on the R100KV agenda as Shawn tried to get to the bottom of their anger. He wanted the students to express themselves, even if it meant a criticism of the R100KV program itself. The discussion was loud and heated and the assigned moderator kept trying to bring the students back to the R100KV assigned topics. After the discussion things seemed to cool down a bit. The students had their cameras and the opportunity to interview people. Eunice, one of our YOU students interviewed Adam Mc Fadden, a Rochester community leader, and got some good footage for her documentary. It seemed like an interesting and dramatic start. However, Ann-Marie did not seem to take it so positively. She suggested that the kids only got that emotional about the event because there were cameras there recording them, God forbid that they become emotionally engaged in the event.





Photo 10 Rehema Trimiew introduces herself while Shabaka Collier tapes at the R100KV event.



Photo 11 Eunice introduces herself.

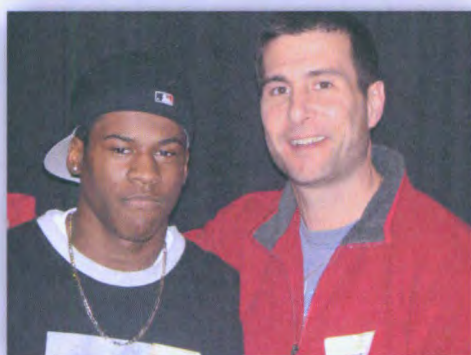


Photo 12 Tommy and Matt White pose for a photo



Photo 13 Shabaka Collier and Wendy Neilson pose for a photo.



Photo 14 Wendy and Jessica smile for a photo.



Photo 15 AnnMarie White addresses Karriann



Photo 16 Kerriann and J'vonna pose



Photo 17 Eunice poses for a dramatic shot.

**Excerpt from email: January 18<sup>th</sup> 2007 from Rehema Trimiew to Matt White**

*....I told you that I'd let you know the results of my meeting with Ann Marie-She said that we lost some people, is that the case?  
It seems that she's worried I'm going to exploit the kids because I'm doing a documentary. I'm supposed to write her a long email response today. However, she told me that shooting was off for Saturday. I don't know if that means the documentary is over or what. I don't want to tell the YOU participants that we're no longer doing a documentary on them and will have to do it on another group- I think that they felt special being the focus of a documentary and that their voice would have a broader audience, with my film being sent out nationally and internationally. So, I don't know what is going on or what will happen. I will let you know her response to my email, but we had a 3 hour meeting yesterday....*

During my three hour meeting with AnnMarie, she interrogated me further into the secret and insidious reasons I was really doing the documentary. I remember her asking me what I thought Shawn's real agenda was. I told her that I thought he wanted to work with and help teenagers in the city. I have no idea what she thought we were doing but I've been very clear and upfront about my intentions with the R100KV group and my documentary. Needless to say, things did not improve from this point.

We had another meeting with Shawn Dunwoody, Ann Marie White, Wendy Nilsen and myself. Shawn and I hoped to hash things out so that we could proceed with our work. I remember AnnMarie and Wendy were against mostly everything that we wanted to do. Shawn spoke about the potential in the teens and what they could accomplish. Wendy said something like "Let's face it, these girls will never be Ph.D's." Shawn and I looked at each other in disbelief and Shawn started repeating, "I guess Rehema can't read?" Shawn was referencing my short film "Sticks & Stones" in which my teacher refuses to believe that I could read since I'm Black.



Wendy was saying that because these teens were poor, Black, and in the foster care system, they couldn't possibly become PhD level professionals. This was a huge realization, that a leader in an organization that was supposed to help the youth in a foster care program actually vocalized that she had no belief that those she was to help could achieve the academic level she possessed. What else can you say to closed-minded bigots? Shawn and I left that meeting feeling that things were pretty doomed.

What then commenced was a list of reasons via AnnMarie that the documentary could not happen. Every time I tried to address one of her manufactured obstacles a new one would arise. I was told that students were dropping out because of the documentary and that they did not want to be filmed. However, I would show up to a class and they would have gotten their hair done, were dressed nicely and looked like they expected to be on camera. Furthermore, they were in a class to make documentaries about their lives. If they didn't want to be on camera why were they in the group?

**Email: January 18, 2008 at 12:09 AM from Rehema Trimiew to Ann Marie White**

*hello- typing on my cell- if I get a call I loose the message. just bringing up another issue.*

*I'm not happy telling them on Sat there's no documentary- when I came in on mon. I left all my gear in the car. I started chatting with them and they asked where the camera was - they had gotten all nicely prepared to be shot - so I went back to the car and got the camera and gear out. now I have to tell them they're out of the limelight- they may feel another sense of betrayal or abandon. they were important- they were going to have people volunteering to focus on them so that their voice could get out nationally or internationally since that was the exposure my last film got - I think their expectations will be let down - now I will be doing a film on something else -*

*obviously I'm not a person that tells people what they want to hear for my purposes- I come to people honestly and hope for the same. I will have to be honest with them about why we won't do a documentary on them and why Shabaka and Shawn won't be around any longer- this makes me unhappy because they were looking forward to being someone special - however you're telling me that we've lost people from the 6 we started with so I guess I'm reading them wrong and there will only be a couple there anyway -*

*hope you weren't in too much trouble with your fam- i'll try to get to a computer tomorrow and repond more*

We were losing students because AnnMarie decided that the ones in my documentary needed to be older, so we had to exclude the younger ones. This began a slow erosion process that AnnMarie spearheaded to destroy our work with the group. Why would she do this? I still do not know. However, it does not make sense that her program could help students, aged 15-24, produce documentaries to be shown on WXXI, the internet and other venues, and my

documentary about these same students could not contain teens of the same age range. They both would be in a documentary with the potential to be seen by anyone in the world, especially with videos being posted online.

**Email: January 18, 2007 at 3:36 AM from AnnMarie White to Rehema Trimiew**

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*thanks for the note. again, the a drops I spoke of happened last week - the central driver of our conversation today was what happened in that timeframe - the questions raised then.*

*I'd consider focusing immediately on the RIT front - this seems to me to be the linchpin/key to it all working out (lining up the film faculty mentors to support your primary academic aims). E.g., junior faculty here - when they want to grow in a new direction/accomplish a new objective, write grants that, when funded, recruit additional mentors to support their academic development. I'd put a contact into Cat - to suggest someone like Nancy (I believe she does have a MFA) be considered as another mentor for you - given her work with illegal immigrant communities and her involvement with organizations that serve them (she has to meet the standard of re-consenting in a regular timed interval, for instance).*

*Rest well.  
Ann Marie*

AnnMarie told me that I needed to draft up all of my intentions for the documentary. I created a letter of intent and sent it to AnnMarie 1/19/07<sup>ix</sup>. To further deter me AnnMarie decided to communicate with Cathleen Ashworth, head of my thesis committee.

**Email: January 20, 2007 from AnnMarie White to Cathleen Ashworth**

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*Dear Cat,*

*I am writing to update you in regards to Rehema's proposal.*

*She and I learned today that Y.O.U. is not able to grant permission to proceed with her documentary as proposed to them. Rehema's thesis sought to focus on participants' lives, and film classes where such content related to the background lives of clients (in foster care) would emerge. DHS protects backgrounds and personal histories of their clients, and their policy is to not release such information to the public. So a match did not emerge.*

*Rehema has questions about next steps for her thesis work. I would be happy to sit down together to consider these in the immediate future at your and her convenience, or to discuss these in a conference call.*

*With deep regret,  
Ann Marie  
Ann Marie White, Ed.D.  
Department Psychiatry  
University of Rochester Medical Center*



I do believe that if Cat had been a part of the many meetings and interactions with AnnMarie this might have had a better outcome. Of course this is a realization steeped in hindsight. From my observations of Rochester, I detected reluctance for allowing minorities to have control of a project unless they are backed or under the supervision of a white institution or person. When I started my documentary I was under the white umbrella of the University of Rochester, WXXI, and R100KV. As I added more color to my umbrella, Shabaka Collier and Shawn Dunwoody, I found our color rejected. If Cat could have been a more visible advisor, it may have seemed that I was still under the supervision of a white master.

**Email: January 21, 2007 from Rehema Trimiew to Shawn Dunwoody, cc'd Shabaka Collier:**

*...Everything the participants want to do seems great for them and great for the documentary. My goal has been to get the real experiences\lives\concerns\or successes of the foster care youth and the group in Zambia out to a broader audience. I thought that I would also learn more in the process, since I don't know much about what really goes on in the system. Anyway, the 2 main characters, Mauretta and Kerrienne want to make their films about their lives and we want to as well. So the problem is figuring out how to do that. I'd come-up with a few options so far.*

*Talk to a lawyer or someone in the foster care bureaucracy to find out the real information about what they have the right to do. If they can give us consent then we have a partial film - the video portrait - outside of class part we wanted to film. However, the film was not just going to be a 2 youth that made it through success story, the story was going to be about them making their films and we'd learn more about them as they worked over the 10 weeks. I don't think it's likely that we'll get the consent through the Silencing 100,000 Voices program to shoot during class.*

*I could meet with Mauretta and Kerrienne and ask them to shoot the classes and give them my camera - however, that takes away from them participating in class, and we don't know the quality of footage we'll get.*

*We could get them to join another group either one created through RC15 or your group on Tues night? The question would be transportation at that point- I don't think it will be difficult to find rides for 2 but we may not be allowed to pick them up, maybe give them bus or taxi money?*

*I don't want to burden you more since you already have to look after your 17 children and now you seem committed to the Sat group. I need to know what you can commit to. My other producer is speaking with businesses to get them to donate their extra frequent flyer miles, even my thesis adviser is going to ask the rich old ladies at her church to donate their frequent flier miles. So assuming there's no problem with the Zambian portion of the film, what can you do here in Roc? I need you to be in both portions of the film.*

*I could make time for the Sat R100KV group even though I'm super busy just like yourself but I would rather be more proactive, start another group at the same time in which the class can accomplish the same goals. If the R100KV people aren't hypocrites, then they'll be supportive of our efforts.*

*So, señor Dunwoody- I need to know where you stand-*

*And, I really want to know what happened to AnnMarie - she is totally ditching me and my thesis, is it control issues? is it WXXI issues (they kept bringing that up, but that was never mentioned before), am I doing something that might make her program look bad?*

*Anyway, I know how you like long emails! I hope this is long enough!*

*Rehema Trimiew*

So at this point I had been told that because of many straw-man obstacles, we were unable to work with the group. Since the group clearly wanted to work with us, and the obstacles continued to roll in from the same source, I opted for moving the group to a less hazardous space. I have a thick head and I just couldn't seem to get through it why, if everything was going so well with the group, would somebody want to stop it all unless they had good reason. Not surprisingly, AnnMarie recruited another person to attempt to stop my work with the students.

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**Email: January 22, 2007 from Wendy Nilsen to Rehema Trimiew**

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*Hi Rehema,*

*I am sending this to you alone. It is not for distribution to others. I am sorry that things turned out as they did. I think you are talented and have great ideas. You made a great role model for the group.*

*I would like you to take a moment and think about your decisions in Saturday's meeting. The girls can leave the group and go with you. I will not try and stop them because that would only hurt them further. What it will also do is put you at significant liability. If anything happens to one of the group members in your alternative group, you will be liable. This means if they get hurt on the bus or at a bus stop coming to your group or if they deteriorate (e.g., becoming depressed or cutting themselves) because of the issues that are raised without anyone who knows them being aware of it, you will be liable. Your decision to ask them to follow you means that you and the agency with whom you are affiliated (RIT & ?) will be the liable party for them.*

*Simple events could cost you a productive career. I would hate to see that happen. You have too much to offer.*

*Wendy*

The claptrap continued. Since all of this seemed wrong I decided to appeal to the people that were supposedly worried about what I was doing, the student's legal guardians in the foster care system. I happened to find an email address of someone that was actually working in the foster care system, Elsie MacIntyre.



**Email: January 23, 2007 from Rehema Trimiew to Elsie MacIntyre**

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*Hello Elsie,*

*I just wanted to contact you because it seems things have gone awry with the Raising 100,000 Voices program and my documentary. I understand that you are very busy and if there is someone else you suggest I bring my concerns to, please let me know.*

*The purpose of this email is to determine what went wrong (for my own edification), and what can we do to fix things for the YOU participants and for my documentary.*

*I am sorry that the direction of my documentary was not clearly communicated to you. In April of last year I sent AnnMarie the first draft of my thesis proposal which said "I will shoot video profiles of the students, their interests, lives, and goals. These profiles will be inter-cut with their own films that delve deeper into their lives" From what I've heard, you did not know about me shooting outside of class. I intended to shoot the 2 students that are the focus of the film outside of class - what is important to them and what is important to their films. I assume I mentioned that I was going to shoot video portraits of 2 of the students in our meeting so I should have gone into more detail as to what video portraits are.*

*To Ann Marie, I agreed that if the only way to continue was to only shoot in class, we would be willing to limit our shooting to class times.*

*I do not want to put the participants in any danger so, if shooting outside of class will disclose information that may harm them then I don't want to do that. But, the students will be shooting outside of class, what if the information that they shoot can harm them? We are not censoring them, so the same threat is there. How do you resolve this issue?*

*I was told that you were not happy with the addition of another artist mentor. I brought up the idea to Ann Marie in October (at the time it was Rajesh) and she was happy with my decision. I brought in another mentor because at times I will be distracted with directing and the participants are owed full attention; another teacher will improve the class. Do you have a problem with the additional artist-mentor Shawn?*

*Shawn, Shabaka and I are committed to working with the youth in the YOU program that we have just formed a relationship with. We are looking for solutions to these problems so that the YOU group does not get abandoned. I don't see that there are any real problems. Two participants want to be the subject of the documentary, the other participants don't mind being in the background of the documentary and all that were 18 signed release forms. The participants like Shawn and I as teachers and we all want to proceed with plans.*

*I have spoken with RCTV15 and they are happy to let Shawn and I teach a Saturday 12-2 film class. The students finished films will be shown on TV, we will have a public screening of their films and we may even have more resources there than at the Mt Hope Family Center where there are no computers for them to edit their films on.*

*I am happy to invite Wendy, Matt, Pat, and the YOU participants to all be a part of this alternative program. I just wanted to get a response from the county because*

*2 of the participants aren't 18 yet and we would need permission.*

*There are other minor details to work out, but I think we can make this happen if we all want to. Does the county want to? How do you feel about this?*

*I appreciate your time! I'm sorry for any difficulties I have caused you all in the past. I hope we can move forward in an honest and productive manner and I appreciate your help.*

Elsie responded the next day.

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**Email: January 24, 2007 from Elsie MacIntyre to Rehema Trimiew**

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*I feel there has been some miscommunication and rather than go into a lengthy discussion in this format I am trying to set up a meeting with everyone for this Saturday morning. I left a message for Ann Marie but have not heard back from her. Would you be available around 9:30?*

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**Email: January 25, 2007 from Rehema Trimiew to Shawn Dunwoody and Shabaka Collier**

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*I was just making breakfast when I realized that all of the things AnnMarie was accusing us of, were precisely what WXXI is doing. She says that we're structuring our weekly classes in a way to benefit the documentary and not the youth- during that kickoff meeting they put on music to get the kids dancing for better shots and what did that have to do with the R100KV agenda?!*

*I know, you think I'm slow and you said all of this a week ago-*

*I must have a lag in my brain-*

*Makes me angry!*

When I met with Elsie, I discovered that all of the things that AnnMarie was telling me were untrue. AnnMarie previously told me that the foster care system didn't want me to work with the group, she told me that they were too busy to meet with me to discuss the issue, the list goes on. At the meeting I explained to Elsie what our group was doing, responded to any questions. It was all very straightforward and brief and she did not have any issues with our group proceeding.

This is the point at which we could have seceded from the R100KV program and continued the project with RCTV15. We would have gotten what we wanted, to help the kids finish their films and to help me finish mine. R100KV could have gone on their merry way accomplishing whatever objectives they wanted in the city. Although I thought we'd excised a tumor, it was back, having metastasized into a cancer only to slowly consume all of the healthy vibrant cells, leaving a wreckage of what could have flourished.



## **CHAPTER 6: THE PLANE IS SHOT DOWN**

**Email: January 27, 2007 from Elsie MacIntyre to Ann Marie, Wendy Nilsen, Matt White, Patt Mulcahy, and Susan McLean**

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*We (Matt, Pat, Sue, and I) met with Rehema and Shabaka this morning for a couple of hours and discussed, in detail, her thesis statement and content of her documentary. As a result of our meeting we find ourselves in a place where we feel we can approve her involvement with our kids. We have set up ongoing direct communication between us to discuss any issues that may or may not arise as the kids make their own films and she makes her documentary.*

*Sue will be discussing all of this with Kelly but is confident that she will not have any additional concerns that we have not addressed this morning.*

*If you have any questions I will be off on Monday but I will be in my office on Tuesday.*  
*Elsie*

**Email: January 27, 2007 from AnnMarie White to Elsie MacIntyre, Wendy Nilsen, Rehema Trimiew, Matt White, Patt Mulcahy, Susan McLean**

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*Hi Elsie,*

*She still also needs to seek the permission of the program and wxxi prior to moving forward, as mine (as co-director) has ended and wxxi's hasn't been granted.*

*I will contact her advisor, to see if she is able to address our other concerns. She should be fully aware to not proceed with taping today - as there are still steps to be addressed, that are not resolved from the perspective of these other deciding parties who will determine her involvement.*

*Thanks,*

*Ann Marie*

AnnMarie called Cat to try and get Cat to stop our work with the teens of YOU. I had decided that the collaboration with R100KV was over. I was relieved to break things off with R100KV and to move on with the project.

**Email: January 27, 2007 from Rehema Trimiew to Elsie, Matt White, Pat Mulcahy, Shabaka Collier and Shawn Dunwoody**

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*Hello all!*

*Thank you for your time this morning, I am very relieved that we are now all on the same page, I wish AnnMarie was on the page with us too.*

*To resolve all of the potential concerns from the additional parties that may disapprove of our future involvement with the R100KV program, we will be RocMedia held at RCTV 15. RCTV 15 is happy to screen the students films on their TV station, furthermore we will organize a community screening to display the*

students completed work. Please let me know if you have any additional questions or concerns about the program or my documentary. We all want to see the students create beautiful films that they can proudly show off to the community. Shawn and I can now move forward with our curriculum and plans for the class and I will create the online group for the YOU participants to keep in touch about their films.

*Have a great weekend!*

So, the tumor grew, unbeknownst to us, in the background, insidiously attacking.

**Email: January 30, 2007 from Elsie MacIntyre to Rehema Trimiew, Matt White, Pat Mulcahy, Susan McLean, Shabaka Collier, Shawn Dunwoody**

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*I hate to say this - but I am confused once again - I thought after Saturday's meeting that you would still be filming your documentary - while the kids were involved in Raising 100,000 Voices - I do not believe that any of us here, at the County, thought that you would be taking our kids and moving everything to RCTV 15 - or are we misinterpreting your latest emails?*

*In light of this we have set up another meeting for this Thursday, February 1st at 2pm in room 472 at 111 Westfall Rd. I have invited Ann Marie and Shelly Figueroa from WXXI to also be present. - in the hopes that we can resolve all issues.*

**Email: January 30, 2007 from Rehema Trimiew to Elsie MacIntyre, Susan McLean, Matt White, Pat Mulcahy, Shawn Dunwoody, Shabaka Collier**

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*Hello Elsie,*

*That's what I had thought as well. I thought that we would continue to shoot the documentary as we'd described with the youth through the raising 100,000 voices program. At the end of the meeting you said that AnnMarie was willing to give us permission to shoot the program if the county gave permission. However, after you all gave us permission, she sent out an email telling us that we couldn't tape anything. She also called my thesis chair, Cat Ashworth, to get her to stop me from shooting. Because she does not want us to tape the documentary, told me through a phone conversation that we could not use the Raising 100,000 Voices name in anything (which would be the program we're taping), I felt that we were being forced out of the program. We asked RCTV if we could create a similar program, a program teaching youth filmmaking, and use their location for the classes.*

*What else can we do? Everyone is for the classes and documentary except AnnMarie. She said that she represents Raising 100,000 Voices, yet does not want me to make a documentary about students in her program. So, we created new program. I have no problem discussing this further. I would have brought it up in the meeting but you said that AnnMarie would support the documentary if you did. Since she does not, and I still do not understand why, we felt forced to create a new program.*

*Rehema Trimiew*



**Email: January 30, 2007 from Elsie MacIntyre to Rehema Trimiew**

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*And this is why we need to meet one last time - see you Thursday*

So we met, one last time, Shabaka, myself, Elsie, and Ann Marie. I wish that I could have had a camera at that meeting. All of a sudden the exact same program that was kosher under the R100KV umbrella was now unholy under a RCTV15 and RIT one. Apparently the University of Rochester has standards that RCTV15 and RIT do not have and that if we were to leave R100KV no one would be there to make sure that those "standards" were met. I remember Shabaka finally shouting at the table, "This is ridiculous, we are all adults here. Do you know how many degrees we have between us all and we can't resolve this? There is no reason that we can't work this out. The only people who will suffer are the kids!" Clearly Elsie and the state cared little for what the teens wanted. They brought up an informed consent process; I said that if I agreed to that process could I continue with the project? They said "No." They continued to bring up new issues that were not there before AnnMarie had gotten to them and I continued to say that if I agreed to change things, could I proceed, they said "No." There was no reason for anything the answer was just "NO." So, it was time to move on.

**Excerpt from email: January 31, 2007 from Rehema Trimiew to Sheila Driscoll:**

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*Hello Sheila,*

*>sigh<- we're having another meeting tomorrow with Raising 100,000 Voices and the county. In the unlikely event that we have to stick with the Raising 100,000 Voices program, can we still use RCTV15 as a Saturday meeting place? I understand if we can't. If we can, it is a better location to meet and we will still thank RCTV in the credits-*

**Email: February 1, 2007 from Sheila Driscoll to Rehema Trimiew**

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*Hi Rehema. It doesn't matter to RCTV whether you're with 100,000 Voices or not...just as long as RCTV gets a little credit. I'm sorry I didn't make that more clear. We try to pay invoices within the week. Don't always accomplish that. I thought the Girls Group was terrific on Monday. A couple of the girls are shy, but you will probably be able to draw them out. The others were so thoughtful and articulate...wow. I really hope that they can all get transportation and continue to come. They can pick a name for their program, project. I think doing a studio show once in a while is a good idea. There are so many interesting young women around whom they could interview; and it's an easy way to create 28 minutes of TV, and for them to see themselves on TV...*

Sheila and I worked out the details for RCTV hosting my project.

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**Email: February 4, 2007 from Sheila Driscoll to Rehema Trimiew:**

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*Sure thing. TO be precise:*

*Metro Council for Teen Potential (a coalition of youth serving organizations) will pay up to \$500 for supplies for the project. In return,*

*--Youth group will submit their work for consideration to be aired at RCTV summer annual meeting (and hopefully some will attend if we can include their work, but that's not a requirement)*

*--Youth group will complete a post test or feedback form prepared by MCTP staff on the project*

*--Project will give Metro Council for Teen Potential appropriate credit*

*RCTV will:*

*--supply space for group meetings, at times to be negotiated between us*

*--up to three sessions in computer lab (we will ask Josh Bloodworth to be present for those sessions; he is generally available on Saturdays. His Sat editing class will end in Feb.)*

*--air the finished work of the youth on RCTV 15*

*--Project will give Rochester Community TV appropriate credit*

I thought that we would be off to a great start, finally being released from the bonds of Raising 100,000 Lies, but AnnMarie was on a mission to destroy my work with the group. When Shawn and I showed up for the first class at RCTV15 we only found half of the class in attendance. Apparently R100KV had called the students after we'd spoken with them and told them to continue going to the previous location. They'd found an African-American woman that worked at WXXI to take over in place of me. We finally got the word out for the next class but Tommy decided to stay with R100KV, apparently WXXI was going to help him with a Hip-hop career and promised to give him some time in a studio to record.

At the next class we began to help the students clarify their ideas and learn to use the cameras. J'vonna wanted to create an experimental video in which she expressed her feelings through dance in the abandoned basements that she grew up living in. Mauretta wanted to document and show some of the difficulties going to college while in the foster care program. Eunice wanted to expose the violence in Rochester and how it affected her life and the life of her son. The rest of the students were trying to develop their ideas further. These all seemed like amazing ideas as well as a catharsis for the students. Sadly the erosion continued.

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Photo 18 Mauretta and Brandi wait for class to begin at RCTV15



Photo 19 Shawn listens to Mauretta talk about her film



Photo 20 Jessica learns how to shoot.



Photo 21 Brandi watches the camera work.



Photo 22 Jessica continues shooting with a close up.



Photo 23 Haqi works as boom op and Shabaka as camera op.

Because we no longer had transportation from R100KV the students had to get to RCTV15 on their own. I tried to pick them up but I was not supposed to drive them because I would be liable if there was an accident. We were losing people because of transportation so we finally decided to have the classes at Eunice's apartment. This was an improvement because many of the students lived in the same apartment complex. After a few more weeks we showed up and

Eunice told us that we couldn't meet there anymore. She said that someone discovered that we were having the classes there and because the system was paying for the apartments they could limit who had access to the premises. We were not allowed on the premises. All of this happened over the next month and we were sad to see the group disintegrate as well as the program.

## **CHAPTER 7: TIME TO REFUEL AND RELAUNCH**

I moved back home to NJ and worked for a bit. Thankfully RCTV needed a teacher for the next school year and so I planned to return to Rochester to teach another group of girls at RCTV15. When I returned to Rochester I was working with an average group of teenage girls in an after-school program. We named the group LadiesROC. Ewunike Patterson, a volunteer, agreed to help me with the classes. Unfortunately, Shawn, Shabaka and Haqi were a bit worn out from the first attempt with the film and were now working on other projects. I no longer had a crew.

I happened to meet a filmmaker Nicholle LeVann who was shooting a documentary in Rochester called "Homicidez." We agreed that I would help her with her film for an even exchange of work on my film. Soon, I was booked bringing my gear to her shoots and shooting numerous interviews. It seemed that all of the time was going to her shoots. When I started to try and work in my shoots she couldn't do it. She was more of a producer so I tried to get her to help me raise money. She created a terrible press release for the film and when I couldn't get any useful work from her our work together ended.

Thankfully another RIT student was able to help me out. I still didn't have anyone to shoot most of the classes but Erik Kandefer was able to come and shoot a few times. I even remember getting one of my RCTV15 students to shoot the classes since I had no one that could shoot for me. When we weren't in class and I was teaching, I was able to shoot as well. Obviously the quality of the footage from the first group to the second decreased because I didn't have a dedicated crew.

The classes progressed and the group decreased to about 5 regular students, Rachele, her cousin Taylor, Jessica, Mercedes and one other student. We tried to work with them to help them finish their films. Rachele came in every week with an excuse for why she didn't have any footage or her film shot. One week I believe that her brother erased everything, another week she was out of town and forgot to bring the camera, etc. Taylor was upset by bullying and made it the subject of her documentary. We even staged a short scene during class so that she would have a reenactment to use. Mercedes was a great advocate against peer pressure and was



slowly shooting interviews at school and with friends, trying to document students that stood up to peer pressure. Finally, Katie, the only other student besides Mercedes to finish a film from that cohort was working on one entitled "Living a Fatherless Life." I decided to make Rachele and Mercedes the focus of my documentary.

I followed Mercedes in school for a day; she was a good student and attended Franklin HS. I had no difficulty gaining access. We had a shoot at her house and I interviewed her mother and her 6 siblings. We also followed her at church for a day. Initially I had to meet with the pastor to get permission to shoot at the church and he put a lot of pressure on Mercedes to speak in tongues. At her church you weren't really a Christian until you've spoken in tongues. I told Mercedes that she didn't need to act any differently in front of the camera than she usually did, but sure enough when we showed up for church that Sunday, the Holy Spirit came out and she spoke in tongues and cried.



Photo 24 Mercedes at school with Rehema taping



Photo 25 Mercedes with classmates



Photo 26 Mercedes at Franklin HS



Photo 27 Mercedes with her English teacher.



Photo 28 Rehema taping Mercedes in class



Photo 29 Erik Kandefer taping Mercedes at church.



Photo 30 Rehema taping with a shoulder mount



Photo 31 Rehema taping Mercedes at church



Photo 32 Mercedes holding a family member



Photo 33 Mercedes is filled with the Holy Spirit.





Photo 34 Mercedes is very emotional.



Photo 35 I interview Mercedes with her father.

My other student Rachele was a bit more difficult. She attended School of the Arts and really seemed like someone that wanted to be in the spotlight, it didn't seem like it would be too difficult to get her story. However, she was a bit of a class clown and apparently got in trouble frequently. SOTA would not let me follow her for a day in school. I helped another filmmaker at a shoot at SOTA but for some reason they wouldn't grant me access. They kept telling me that shooting her there would only encourage her attention seeking behavior. I said that I wasn't going to edit the piece so that it made her look good for disrupting class with deviant behavior, that when placed next to focused students, it probably would make her look a little foolish, but they wouldn't be swayed. I had to be satisfied interviewing her parents and brother.



Photo 36 Erik tapes us at Spot coffee.



Photo 37 Rehema, Taylor, Mercedes, Katie, and Rachele celebrate the end of the program.

The program, LadiesROC with RCTV15, came to an end and I found that I hadn't accomplished much more than I had with my first group at Global Media Arts HS. Unfortunately I wasn't able to motivate this group to consistently and successfully finish their films. It was a shame to think about the previous group from YOU and how much they wanted to share and how that was ruined vs. this current group that seemed half-interested. However, Mercedes and Katie did

complete films and Katie even submitted her documentary to a film festival in Rochester. Despite the poor completion rate I thought the footage would still be useful for the documentary. I still wanted to compare and contrast the two cultures and this group might prove to be a good counterpoint to the group I was to work with in Zambia.

I returned to NJ to continue fundraising and planning for the trip to Zambia. I was able to raise about \$500 through Facebook and the Causes application. I sent out letters to family and friends and raised approximately \$9,000 total (over the 4 years). Much of that had been spent over the previous years on supplies and expenses but I had just enough to get by in Zambia. I opted for travelling to Zambia in May of 2009 with the remaining funds.

### **CHAPTER 8: LEARNING TO FLY**

Production in Zambia wasn't a walk in the park but it could have been worse. Thankfully enough people there wanted to see the project succeed enough of the time that I was able to find a host school for the project, tape the two students that I wanted to focus on, shoot numerous interviews, a few dramatizations, and have living expenses taken care of.

Prior to going to Zambia, a Rochester friend, Maidstone Mulenga, connected me to Mulenga Kapwepwe, chairwoman of the National Arts Council in Zambia. She made a lot of things come together for me there. She connected me via email with Prince Siame, a Lusaka gospel singer and camera man, who became my camera operator and host. After talking with him I soon realized that I could not afford to shoot the film at Tikondane. I felt terrible since I'd been communicating with Elke for 3 years about taking the program to her school. But I needed to shoot the Zambian portion and finish the film instead of continuing my slow fundraising efforts.

What Prince told me was that the people who knew how to use my camera gear or had their own lived in or around Lusaka, the capital. If I wanted them to shoot for me in Katete, where Tikondane was, they'd have to live there for 3 months. Since it's about a seven hour bus ride from the city, it wasn't an option to have them travel back and forth several times a week. If they were to live at Tikondane, I'd have to pay the equivalent of what their salary would be in Lusaka. So, my next effort was to find a school in Lusaka to host my program.

Again Mulenga Kapwepwe stepped in and connected me to Rhodes Park School. This was a private school and a good match for me because they had a computer lab. This was important because I would need a place for all ten of my students to edit their films. The school owner, Nyembezi, had some conditions that I discovered when I arrived. But it was set that I'd have to



work out of Lusaka, I had to let Elke know that I was not going to do the program at Tikondane but that I would try to visit when I was there and do what I could during a visit.

My next obstacle was getting all of the equipment and gear to Lusaka. I knew that I couldn't carry all of my camera gear and the cameras for the students to Lusaka via a flight through London. I was bringing:

In Pelican Camera Case:

Camera- Panasonic DVX 100A

2 x Panasonic battery CGR-D54s

HiCapacity Battery B-9557

Panasonic AC Adapter DE-852D: 12401343

Wireless Lavalier microphone transmitter A: 5346

Wireless Lavalier microphone receiver A: 5902

Lavalier Microphone: 50004370

Wireless Lavalier microphone transmitter C: 5348

Wireless Lavalier microphone receiver C: 5904

Lavalier Microphone: 50004371

Sony Camera light HVL-20DW2

Light Battery NP-F970

Rode NTG-2 Microphone

Rolls Promix IV Mixer

In Case Logic Mic Case:

Panasonic Battery CGR-D16

AC adapter + car lighter adapter

Sony MDR-7505 headphones

33-3004 RadioShack Unidirectional Dynamic Microphone

10 foot XLR

extra bulb for Sony light

mic clamp stand attachment

6 foot XLR

10 foot XLR - ¼ stereo

25 foot XLR

25 foot XLR

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In Backpack:

Computer MacBookPro  
 Canon T1i Camera with telephoto and wide angle lens  
 Kodak K2000W battery charger  
 Pentax Optio W30 camera  
 Pentax charger D-BC63  
 Rode boompole

Extra in suitcase:

Tripod Body – Manfrotto 755B  
 Tripod head – Manfrotto 501HDV  
 1 small tripod  
 camera shoulder mount

All of this gear was in addition to the 10 RCA small wonder cameras, the G3 Macintosh computer, monitor, a printer, and other supplies that I mailed to Lusaka. Through a connection, I had obtained email contact with Christopher Wurst, a Foreign Service officer at the US embassy in Lusaka. He finally agreed to let me mail the boxes to his APO so that I could mail them to a US address and the total cost would be almost the equivalent to mailing one box straight to Lusaka. This whole endeavor was extremely focused on cost cutting!

First box sent to Christopher:

5 EZ105 cameras in pink/black cases with tripods  
 8 Kodak disposable cameras  
 3 packs of 8.5 x 11 photo paper.

Second box to Christopher:

3 RCA EZ105's in pink cases – no tripods  
 1 RCA EZ205 in black case – no tripod  
 7 toiletry gift sets  
 1 mosquito net  
 1 box of 50 Panasonic tapes AY-DVM63PQ  
 1 box of 40 Panasonic tapes AY-DVM63PQ  
 1 box of 48 batteries  
 1 small tripod  
 1 smaller tripod



2 x 100 sheets anytime photo paper 4x6  
 2 x 75 sheets premium photo paper 4x6  
 4 x box of 6 rolls of Kodak 200 film  
 2 x box of 4 rolls of 400 film

Because I'd been planning to go for a while, I'd already had most of the needed immunizations. I purchased the daily anti-malaria pills, insured all of my gear with CSI student insurance policy, arranged the flights, managed to get a discount on my extra luggage with a media discount and left NJ for London.

Prince agreed that I could stay with him and his family and met me at the airport early in the morning. When I arrived he was there with a letter from Mulenga Kapwepwe ensuring that I could go smoothly through customs. Prince had borrowed the car from his neighbors and took me to his home. I was introduced to Prince's wife Charity, their two children and their live in nanny/maid. The day after I arrived Prince was shooting for a major cell phone company and so we broke out some of my new gear to go interview people all around Lusaka.

Communication became an important and expensive issue. While in the USA I'd ordered a bunch of items, like rechargeable batteries and chargers, a cell phone, mini tripods, etc from a site in China that shipped internationally and had it shipped to Zambia. Unfortunately, I couldn't get the cellphone battery to charge and I had to shop around before I could find something to make it work. I soon discovered that you couldn't just go to one store that would typically have your item and buy it, you had to go to several stores like it until you found one that had the item you needed. I finally bought a modem from the cell phone company, which was approximately \$200, so that I could have reliable internet. I also learned that there were no monthly phone plans, you had to buy usage in chunks. I would buy about \$15 worth of minutes at a time and enter it into my phone. I never had long and lengthy conversations with anyone; it was too expensive. I soon found out that I had the same problem with the modem and internet.

Eventually I got to meet with Nyambezi from Rhodes Park. She was happy to host my program and had already chosen 10 students to be in my class. I told them that because I'd been raising money to work with AIDS orphans, I couldn't have privileged wealthy girls in my classes. They told me that they had a relationship with North Mead Assemblies Church and that they had a program, the Lazarus Project, which worked with street kids. They agreed to contact Bishop Banda, the pastor, and recruit some students for my classes. I agreed that half of the students could be Rhodes Park students but that they couldn't be wealthy ones. They selected students

that were there on scholarship or children of teachers. Apparently the teachers there were somewhat poor.

I was almost ready to start production but I still had another issue to take care of, Elke and Tikondane. I planned my long bus ride out to Katete.

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**Journal entry: May 25, 2009 from Tikondane in Katete Zambia**

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*Anyway, 2 days ago I got on the bus out of Lusaka at 6AM that didn't leave until 11AM and then arrived around 6PM and I met with Elke and some folks, had mystery meat dinner- maybe rabbit, a glass of wine, and then went to sleep. Was woken up early by noises and then Friday spent the morning shooting. I shot the assembly and the kids singing. People were extending the times to accommodate me, I don't know to what lengths. There also is a communication barrier and half the time I'm not sure of what Elke wants me to do.*

*The students all stand up when you walk in a room and you say Good-morning and they say- "Good morning teacher! How are you?" and you respond and ask them to be seated. Seems like a nice place with very shy people that want to be photographed and taped. I interviewed 2 teachers and then we went to a clinic where people were getting HIV/AIDs testing and I followed a guy that got tested. We then went to the farm where a lady explained how to keep chickens and how to plant crops so that the soil stays enriched. I think that was it for the day....*

I wanted to do what I could to help out Elke since I had to let her expectations down by not having the program. I guess she wanted to squeeze what she could out of me. Every moment at Tiko seemed filled with an interview, event, performance, etc. Elke, a White Australian living in rural Zambia, had probably learned to seize opportunity when it presented itself and there I was with all of my gear.

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**Journal entry: June 3, 2009 from Lusaka, Zambia**

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*Things didn't go too badly at Tikondane. Elke never brought up me doing the project there. I don't know if that means all she really wants is a promo video or if she understands that I can't afford the project out there. My assistant Daniel was mediocre. He kept videotaping instead of assisting me- was a bit frustrating. Then he told me that the busses come every half hour until 11 and then it's every hour. Really I think there's only 1 afternoon bus and it's at 14:00. So when I went to catch the bus, it didn't show up. There weren't enough people in Chipata and so people were stranded, including me! At least I wasn't stuck sitting on the side of the road. I wanted to take one of those van busses but the taxi driver and Daniel advised against that. So I had to wait until the 6AM bus the next day. I was soooo ready to leave 8( On top of that the electricity kept going out so I couldn't really use my computer for too long...*

My final contact via Mulenga was a head at ZAMCOM, Zambia's School of Communication, named Chishaba. I met with him and was told that the students needed to be paid for the phone



calls and transportation working on the film would require. I agreed that I would pay \$100 per month per student. I was told that their two top students had agreed to work with me, Sydney Banda and Albert Phiri. I asked to see some of their work and strangely they didn't have anything; they said that the school kept it all. I needed to finish rounding up my crew and Nyambezi also had a small video production studio and wanted to improve the skills of her crew. She agreed that one of her crew members would help me at each shoot as a PA or set photographer.

Next we had a crew meeting where I tried to assess their skills and fit everyone into a good position. Prince was to act as DP/camera operator, Albert as a camera operator and Sydney as Sound – boom op. We went over all of my gear and Prince had his own camera that shot on HDV so he learned to use my gear. I'd been delayed shooting with Prince and his commercials, straightening out my phone and internet, meeting with people and finally visiting Tikondane, I was ready to get started with the documentary!

We arrived with plenty of time to spare and yet weren't ready when it was time for class to start. I delayed as long as I could but we had to go ahead and start. It was great to meet all of the girls and find out what they were expecting from the class.

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**Journal entry: June 5, 2009 from Lusaka, Zambia**

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*Shoot Day one.*

*I missed the meeting with the 2 ZAMCOM guys yesterday because I was getting my hair done. This may have been a mistake because it took all day and they finished about half of my hair. So they were late today, I let it go since I messed their meeting yesterday but then that delayed us a bit. I'd created call sheets and had everything planned. Then Prince came about an hour late and still did not have his camera set for NTSC. So along the way when we were already an hour late he had the taxi stop at ZANSI/ZNBC to program his camera which delayed us further. When we got there thankfully, all of the girls had not arrived so we started setting up. By the time we got set-up there was only about 20 minutes left for class. The girls seemed really good though, I hope my class is good enough for them! I hope that Prince doesn't become a problem. He gave me this rigmarole about he didn't think we were shooting today. I told him the meeting was at 12:30 so he should have been there then. That would have given him time to configure his camera and to go over stuff. I'm hoping that next week will be better.*

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Photo 38 Rehema helps Albert configure the camera



Photo 39 Rehema helps Sydney with the boom



Photo 40 The students wait



Photo 41 Rehema introduces herself.



Photo 42 Sydney booms



Photo 43 Albert and Prince shoot.



## Call Sheet

Production: *INSPIRATIONS OF LIFE* Shooting Day: 2

Producer/PM: Rehema

Date: June 10, 2009

Director: Rehema

Crew Call: 14:00

SCHEDULE	TIME	LOCATION
Pick-up gear – Rehema, Prince	12:30	78 Simon Mwansa Kapwepwe Rd
Depart with gear – cameras, sound, tripods	12:50	78 Simon Mwansa Kapwepwe Rd
Pickup – Albert, Sydney	13:20	Great East Road Bus stop
Lukas arrives	14:00	Rhodes Park School
Crew Set-up	14:00	Rhodes Park School
Cameras Roll	15:10	Rhodes Park School
Wrap	17:00	Rhodes Park School
Depart with gear – cameras, sound, tripods	17:40	Rhodes Park School
Drop-off – Albert, Sydney	18:00	Great East Road Bus stop
Drop-off gear, Rehema, Prince	18:20	78 Simon Mwansa Kapwepwe Rd

CREW MEMBER	POSITION	PHONE	CALL TIME
Prince Siame	First Camera Operator	0977 720 304	12:30
Albert Phiri	Second Camera Operator	0977 453 577	13:20
Sydney Banda	Boom Operator	0977 151 287	13:20
Lucas Mambwe Banda	Stills Photographer/ PA	0979 870 403	14:00

ADDITIONAL	POSITION	PHONE	CALL TIME
Audrey Mwansa	Assistant Teacher	955 754 921	15:00

GEAR	SUPPLIER
Panasonic Camera Package	Rehema
Sony HDV Camera Package	Prince
Boom, Shotgun, Mixer – Sound Package	Rehema
Shotgun Mic., lights	Lucas

OTHER CALL TIMES:	VEHICLES & OTHER:
Director 12:30 Camera	Taxi from Simon Mwansa Kapwepwe Rd Return taxi from Rhode Spark
First A.D. Sound	
Second A.D. Grips	
Prod. Asst. Electric	

CHANGES AND OTHER INFO:

# INSPIRATIONS OF LIFE

CREW LIST - a/o AM July 2, 2009

	<b>PRODUCTION OFFICE - ZAMBIA</b> 78 Simon Mwansa Kapwepwe Rd Lusaka, Zambia Phone: +260 976 209 544	<b>PRODUCTION OFFICE - USA</b> 115 Willow Ave North Plainfield, NJ 07060 Phone: (585) 615-1072	
o=office f=fax h=home c=cell hf=home fax pc=production cell w=weekend home e=email			

DIRECTOR/PRODUCER			
	Zambia	<b>REHEMA TRIMIEW</b> 78 Simon Mwansa Kapwepwe Rd Avondel - Lusaka, Zambia	c 0976 209 544 e rtrimiew@yahoo.com
	USA	115 Willow Ave North Plainfield, NJ 07060	c (585) 615-1072

## CAMERA

FIRST CAMERA OPERATOR			
	Home	<b>PRINCE SIAME</b> 78 Simon Mwansa Kapwepwe Rd Avondel - Lusaka, Zambia	c 0977 720 304 e princesiame@yahoo.com
	Mailing	c/o Praise Christian Centre PO Box 310357 Lusaka, Zambia	
SECOND CAMERA OPERATOR			
	Home	<b>ALBERT PHIRI</b> H/No 2147/74 Kaunda Square Stage one (1), Lusaka, Zambia	c 0977 453 577 e albertphiri_2007@yahoo.com
	Mailing	c/o Charity Mowa PO Box 50009 Lusaka, Zambia	
STILLS PHOTOGRAPHER / PRODUCTION ASSISTANT	Home (6/19/09) - present	<b>LEROY BANDA</b> Ground Floor Wing "A" Permanent House, Room 4 Cairo Road Lusaka, Zambia	c 0975 067 793 e mwitslee@yahoo.co.uk
	Mailing	c/o R L Likukela SOS Childrens Village PO Box 37907 Kabwe Rd Lusaka, Zambia	
STILLS PHOTOGRAPHER / PRODUCTION ASSISTANT	Home (6/4/09) - (6/12/09)	<b>LUKAS MAMBWE BANDA</b> Plot 7A Jesmondine, Marshlands Zambia Off Great East Road Lusaka	c 0979 870 403 e aspects2001@yahoo.com
	Mailing		



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<b>SOUND</b>		
BOOM OPERATOR	Home	<b>SYDNEY BANDA</b> Chainama Compound House No. B21 Lusaka, Zambia
		c 0977 151 287 e djsyd17@yahoo.com
	Mailing	Chainama Hillis Hospital c/o Patricia Banda P.O. Box 30043 Lusaka, Zambia
###		

Unfortunately, Prince did become a problem. It didn't matter how specific I tried to be with schedules, he would arrive when he got around to it. This may have had to do with the fact that I wasn't paying him since he'd agreed to work for free, but I frequently needed his help with transportation, and without him I was losing money to taxi trips. Rhodes Park was generous enough to send their school driver to pick the crew and me up on days that I was teaching/shooting.

The next problem was that Rhodes Park kept putting the class in different rooms. I told them at the beginning that I needed to be in the same classroom for the entire program but we would show up for a class and were told that the room was being used for testing and that we had been moved to a new room. This was very difficult for the crew to deal with. They had to then figure out where the cameras, lights and boom would go with the new configuration. I progressively started making the call times earlier and earlier so that we had all of the time we needed to arrive and set up.

I had 10 students in my classes and a camera for each, donated by RCA.

### Documentary Class Attendance

(Date) \_\_\_\_\_

Initial	FULL NAME	PHONE #	ADDRESS
	Linda Banda	0966 841 184 290077	5466 Ljibala Rd Kalundu, Zambia
	Ngosa Kaiale	0977 417708	4170 Nangwenya Rd Longacres, Zambia
	Melinda Katete	0977-120088	Chelston
	Jane Kayongo	0979-352821	A 14 Munali Zambia
	Sepo Lishomwa	0978-423256	Northmed, Zambia
	Namoonga M. Mantina	0979-473544	7 Lusaka Rd Rhodes Park, Zambia
	Nampito Nachula	0977804449	125 Mwambula Rd Jesmondine, Zambia
	Mubiana Namasiku	0979 714951	Evalyn Hone College Church Road Lusaka
	Sylvia Kapyia Nanyangwe	0979 120 240	New Olympia Ext. House No 154/24
	Precious Sichivula	0968 720 258	29/9 Emmasdale

Through the pre-production weeks of the classes the girls did well. It was difficult to keep some of the students focused on the documentary aspect of their film. For example, Precious would consistently come in with hilarious footage of her sisters that she'd shot for homework and they were always acting. One video was of her sisters crying because they'd been locked in a room starving, another was Precious mourning the death of her husband Michael Jackson. Despite the video being very funny, I tried to keep Precious focused on creating a documentary. Sure enough the next class she would present a new film idea and it would be for a fictional film!



I was worried that the students might lose, break, or have the cameras stolen so I created contracts for them or their caretakers to sign. This became a big issue because if they did lose the cameras they certainly didn't have \$100 to replace them. One of my students in the USA had her camera broken but her mother bought a new one to replace it. I knew that wasn't an option in Zambia. Even if they did have the money it would be difficult to find another camera and it would be double the price. Fortunately it also made the girls think that they'd have to return the cameras at the end of the project so it was a surprise to them at the end when they got to keep the cameras. It also caused them to take great care of the cameras.

I also had another contract that gave me permission to film the students and use their footage in my film. I did not want to start shooting them until I had the contracts signed. Right away I got them all back without too much of an issue. For the girls that were orphans, a caretaker or other family member signed for them.

We had our bi-weekly classes at Rhodes Park and finally settled into a conference room at an office that the school owner Nyambezi also owned. After complaining each week when they changed our room it was great to finally have our classes in the same place. We had a student, Sylvia, join the group and although she'd missed a several classes she took to video immediately.

When I watched some of Sylvia's video homework assignments, I knew that she would be a great subject for my documentary. I was amazed at how quickly she utilized the instructions from my classes on framing a shot and shot composition. She seemed like a natural and was a great interviewer, encouraging people to speak for her "man on the street" assignments. Just as I was about to make her the subject of the documentary and delve into her life, another obstacle was thrown in my way.

I followed her and her sister to a meeting with her lawyer, hoping I could hear more about what was happening in her life. Sylvia said that it would be all right to shoot and that the lawyer agreed to be in the shoot. The lawyer had me wait and wait and when I finally confronted her she said that she was telling Sylvia not to be in my documentary. I tried to find out why, I explained that I was a student and what the whole program was about but she wouldn't be swayed. I said I could tape and then give her the tape so that if there was something that she didn't like, she would have the tape. Nothing seemed to work and I'd brought in crew, another camera and paid for transportation so I didn't want to waste this opportunity.

The lawyer told me that no one had given permission for me to shoot Sylvia. I showed her the contract that I'd given Sylvia to take home right away and get signed. The lawyer told me that her guardian did not sign it. Great, so then I needed permission from Sylvia's legal guardian. I was told that Sylvia's grandmother could sign or her administrator. I met with Bishop Banda to try and get to the bottom of it. Bishop Banda was very busy but said that he would meet with the grandmother and make sure that the contract was signed. I decided that I wouldn't shoot Sylvia until the contract was signed.

After a few days I checked in with Bishop Banda but he hadn't had any luck yet. The grandmother was from a rural area and did not believe in taking pictures/video or girls being educated. The next time I tried to check with Bishop Banda I was told that he was on a trip for a week, so I was delayed again. I had to tell Sylvia that I was holding off on shooting her at school, her siblings, friends, and life.

**Email: July 15, 2009 From Bishop Banda to Rehema Trimiew**

*Dear Rehema*

*Greetings from Oxford . Thanks for the mail*

*As per our last discussion, the desirable thing would be have the lawyer's draft of the contract as that will not only cover Sylvia but other minors in the course as well. I am sure it will be done soon. It may therefore not be in Sylvia's interest to bar her from class. She has already invested time, so it's best she completes. The understanding we reached and which I communicated to the family representatives was to the effect of altering the document to accommodate their concerns. It is best to stay on that course.*

*I know you have deadlines Rehema but it will be necessary to observe that, in the perspective of the family, there was a serious 'violation' of their privacy since you were perceived as dealing with some one considered as a child, who for all intents and purposes, ought to have consulted them before extending the filming to the family home and Sylvia's siblings in particular. Notwithstanding the afore-going, however, it has been noted that it was Sylvia's own choice to make Samuel the main character in her film. The issue remains that there are principal aspects of the process that now need repair and the new contract will assist in restoring confidence in the process. As I said, you never know what the future holds. A 'win-win' for you and Sylvia's family is the ideal. I have written to the Lawyer and do hope that things should move forward shortly.*

*As for the dates of the premiere viewing event, let me confirm with you by the weekend, as I need the youth Pastor's confirmation. I hope everything got sorted out regarding the Rabbit.*

*Good day and God bless  
Bishop Banda*



I began to communicate with Sylvia's lawyer because she was the first one to protest. I'd initially asked the lawyer what she didn't like about my contract and she couldn't come up with anything, but still wouldn't recommend the grandmother sign it. I asked the lawyer to draft a contract that she was happy with. Eventually she emailed it to me. It was essentially my contract but had two unusual additions; one stipulated that I could not reveal the HIV status of the subject and another that I would not perpetuate gender stereotypes. I asked Sylvia if she was HIV positive and she said no. Why shouldn't I reveal in my film that Sylvia's HIV status was negative? I revised the contract, explained my issues with some of her changes and then emailed it back. I think that we created something to the lawyer's satisfaction and I believed that it would get signed.

Figure 4 Excerpt from contract revised by the lawyer

The HIV status and other illnesses of the minor will not be revealed, unless there are exceptional circumstances AND specific informed consent is attained from both the minor and guardian by a separate written document.

Gender stereotypes will not be perpetuated when reporting on minors.

Signature of the Producer: \_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Street Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Telephone: \_\_\_\_\_ Email address: \_\_\_\_\_

I eventually met with Uncle Zimba, this was Sylvia's "Uncle" that had signed for her and I was shocked to discover that he was in law school. This made me wonder why he signed the contract as Sylvia's guardian when he fully understood what the contract was for and what it meant. I also discovered that he wasn't related to Sylvia at all. This was another one of those cultural differences that always had me confused, older friends or supporters were called Auntie's or Uncle's regardless of any familial ties.

In addition to Sylvia, I'd decided that another student, Namasiku Mubiana, would be a great addition to the documentary. I noticed that Namasiku was coming to class late and I stressed the importance of punctuality. When I spoke with Mrs. Mwanza, the school counselor that was assigned to assist me in classes, she told me that Namasiku was walking 40 minutes to get to my class. This shocked me; I don't think too many of my Rochester students would be willing to

walk 40 minutes to attend my classes. Namasiku was in a journalism program at Evelyn Hone College and had to leave her class early to start walking to my class.

I began to focus on Namasiku's life while I waited on Sylvia to get her release form signed. As my class shifted from pre-production to production, Namasiku began to shoot more interviews with orphans to show what life is like for orphans in Zambia. I followed her to some of these shoots and shot her work and progress in class. I learned more about her life, friends and family and I spent some time shooting her at college, in class and in the dorm with her friends. I interviewed her friends and eventually her sister that was helping to financially support her in school.



Photo 44 Evelyn Hone College dorms



Photo 45 Namasiku in front of her dorm



Photo 46 Namasiku's stove



Photo 47 Namasiku's schedule.





Photo 48 Namasiku in her dorm



Photo 49 Namasiku and Rehema.



Photo 50 Namasiku looks at a sculpture



Photo 51 Namasiku in front of the main hall.

## **CHAPTER 9: WE'RE FINALLY FLYING!**

We were coming far enough along in the class that I needed to begin shooting Sylvia's story before we were finished with all of the classes. I refocused my efforts towards contacting the lawyer and trying to convince her to let me shoot the documentary. I had Prince speak to her; I thought maybe she didn't trust me or that something was getting lost in communication because I wasn't Zambian. I eventually had "Uncle" Zimba speak to her. Finally I was told that it was the administrator that had to sign and that she was refusing to. Sylvia relayed to me that the administrator told her that foreigners come and take pictures of kids and then alter the photos by putting the kid's head on an animal's body, sometimes in pornographic situations.

I could see that Sylvia was getting stressed about this issue (as was I) and that she was also putting in a lot of time in class and on her assignments. Even though she was only 14 she was very capable of handling the work. I went ahead and began to shoot her life despite the fact that the right person hadn't signed the release forms.



Photo 52 Sylvia walks home



Photo 53 An Uncle from the church walks her home



Photo 54 We pass Stefano, Sylvia's brother



Photo 55 Sylvia in front of her gate.



Photo 56 Sylvia studies for school with a friend.



Photo 57 Sylvia and her brother Samuel.



Photo 58 Sylvia at her Auntie's house.



Photo 59 Rehema videotaping Sylvia's Auntie



I mostly shot the interviews and interactions outside of the classroom and brought along one of the other guys to help me out. Because the arrangement was that I paid them \$100 per month and all they had to do was come to the 2 classes and a few extra interviews each week, I expected them to pay for their transportation. Besides we'd agreed that the money would cover the expense of phone calls and transportation, and they rarely called me. After a shoot, I told Albert where the driver was taking me and that we could drop him off anywhere along the way. He said that he didn't have any money for transportation. Well, I'd already paid him for half of the month a week back and told him that I was late and couldn't take him to his next engagement. We dropped him where we could and continued on.

Later Prince told me that Albert called asking for help, saying that I left him somewhere and he had to walk to his appointment, that he was going to speak to the head of his school. I was told that the head of the school was well connected and could have me thrown out of the country. I thought that maybe it would be good to have a meeting with the head of the school that way I could tell them what a mediocre job Albert was doing and that I'd already paid him for transportation, so why should I pay him again. Prince had a talk with Albert and I tried to understand why I was paying these students, when I didn't pay any of my crew in the USA and they had twice the ability. I noticed this theme; people that weren't living up to their end of the bargain were trying to threaten me. I tried to act more considerate and Albert agreed to continue working.

Eventually I faced my toughest and most time consuming obstacle, the computer lab. It was time for the girls to start editing their films. When I first spoke with the school I told them that we would have to use the computer lab so that the students would have computers to edit their films on. The school would have to install film-editing software. I gave an install disk of Pinnacle to the head of the computer lab, Mr. Chilufeya to be installed on the computers. When the first day of editing came, and all of the girls started to use the computers, most of them discovered that they had no sound. I told Mr. Chilufeya that by the next class we needed sound so that they could do some work. He assured me that it would be done. Sure enough, the next class came and many of the girls still had no sound. We only had class twice a week and were already running behind schedule. The last thing I needed was for the girls to sit around twiddling their thumbs during class time.

I had a slim window to check on the computers, there were classes in and out of the room all day and students and afterschool programs in the lab at the end of the day. I made a trip back to check on the computers before our next class. I learned that Mr. Chilufeya had not installed

the sound drivers on the computers. I asked him and he said that he'd installed sound on 10 computers, just that they weren't the 10 computers that had the editing software on them. I tried again. I picked 10 computers that had the editing software installed and put stickers on them. I asked him to install the sound drivers on these computers. By the next week he'd installed the sound drivers but I discovered that not all of those computers had USB 2 ports or their hard-drives were too small to hold the video clips. Once I started to move all of their files from my hard drive to their computers, I discovered that it could take half of an hour or more per computer transferring at USB 1 speeds. I had to test all of the computers to find ones with working USB 2 ports and large enough hard-drives.

I waited and hoped that Mr. Chilufeya would install everything before the next class. Guess what? He didn't and I was essentially the only one that knew how to navigate the computers. More sad students looked at me at the next class when their sound didn't work or Pinnacle was crashing. I finally demanded the administrative password for all of the computers and thus began my late nights in the lab installing files and transferring over video clips.

Eventually we got everyone settled in on their computers, everyone with a pair of headphones, and their files on the drives. By this time we were supposed to be halfway through with post-production in class. I was on my last month with my visa and realized that I'd have to extend my trip. Because I'd purchased my flight with miles donated from my parents, I was able to change the date without any additional fees. However, I was wearing out my welcome. I discovered that Mr. Chilufeya had installed Pinnacle maybe a week before we were in the lab and that the trial expired in 30 days. Because of the computer delays, Pinnacle was set to expire when the students needed one more additional week.

#### **Journal excerpt August 3, 2009**

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*Jeff and Maynard have been helping me get a copy of Pinnacle 9 but I feel like I'm taking up too much of their time and its still not getting sorted out so we've got class tomorrow and only half of the computers are working. Things seem okay with Prince and his family but I feel like I've been living in their house for free for too long- I'm sure they want their space back. I will probably have to lengthen the trip 10 days. I have good ideas about the film, I just hope that they can come to fruition! Finally Maimba the lawyer doesn't like the contract, I'm not sure why but I hope that uncle Zimba is working on that.*

I had to find another version of Pinnacle. One of the guys that was helping me brought in a copy but the computers were too old to take a newer version of Pinnacle. I tried to download a crack but the internet was too slow to download such a large file even if I left it running all night, students would arrive the next morning and disrupt things. Finally a friend, Jeff, had me ride out



to this random guys house that supplied software, he said that he had Pinnacle. I had to haggle with him and buy Pinnacle for around \$20. Of course Mr. Chilufeya wasn't going to help me install the program so I had to continue working late nights in the lab after all of the students went home.

I soon discovered that the software couldn't be installed while the antivirus software was enabled. I had to take off the anti-virus software. This was a dangerous thing to do and many times along the way I thought I lost the girls projects to corrupted files or viruses. Sylvia was stressed again when her version of Pinnacle expired and I couldn't get her project files to work on the other computer. Thankfully, another friend, Maynard, came in and helped me trouble shoot some of the failing computers.

My final obstacle was to extend my visa. I'd extended it the maximum 90 days, each month going in and getting another month extension but to remain in the country longer I would need to pay a large fee. I asked the visa officer to please give me an extension without charging me anything. I explained the program and who was helping me with it. She told me to show up the day that my visa expired and she would consider an extension. What did that mean? What if I showed up and she said I'd have to pay the fee? I didn't have a few extra hundred dollars to use for that, I'd need to leave the country.

Prince told me that his cousin from England was arriving for her wedding and that they'd previously told her that there was a room available to use, the room that I was in. I had extended my trip a bit too much; I needed to find a new place to live. I asked Bishop Banda if he knew of a family that would host me and he found a new place that I could go! I was so relieved. Then somehow the wedding plans changed and the cousin wasn't coming then, so I was able to stay at Princes. The issues continued with him because he continued to show up late for shoots, even shoots he was supposed to be driving us too.

One morning when I had a special weekend class for the girls to finish up their films, I needed to leave at 9 to pick up the crew and give them enough time to set up as well as having enough time for myself to transfer files to the computers. Prince had agreed to drive. Around 9:30 I started to get worried when he wasn't there. I tried texting and calling to no avail. He finally showed up around 9:40. When I spoke to him about being late he went off on a tirade.

**Journal Excerpt: August 15<sup>th</sup> 2009**

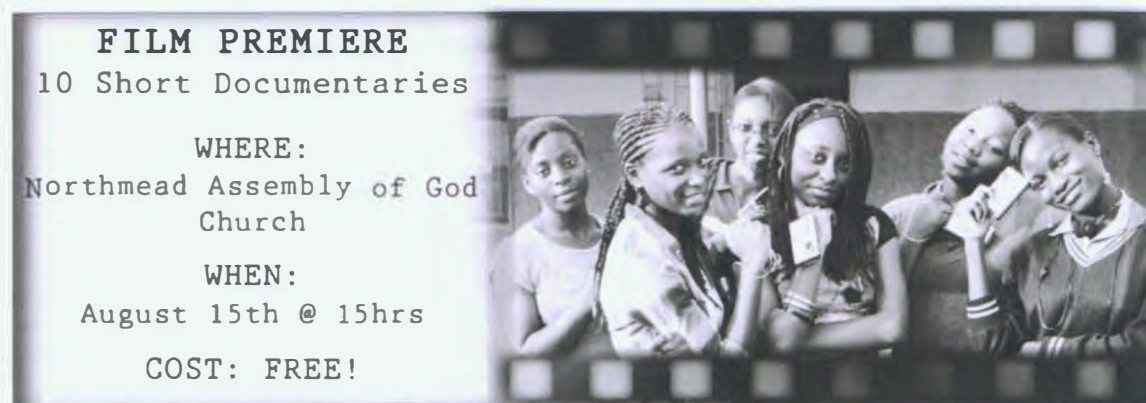
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*Well, I'd been having lots of problems with Prince. Mostly it was when he showed up 40 minutes late for the shoot and class and was supposed to be driving. So I*

*was giving him a look when he wouldn't hurry up. I'd already brought out all of my gear and was going to get a cab because I didn't know where he was and he hadn't txted back. He said I looked like I wanted to say something to him. So I told him that he was late he then ranted to me the whole trip even after we picked up Sydney. He told me that I was ungrateful and that other Zambians would have kicked me out of the car and slapped me. He could call the lady at immigration and tell her to not stamp my passport. He told me that the people might be nice to my face but behind my back they were laughing at me especially at the school. He said that he'd spoken with Vatrice, Chaila, and Maynard and that they thought I was ungrateful. He acted like a judgmental jerk and you cant rationally talk to him. I tried to tell him that I was annoyed with an instance, not with his whole character but he insisted that I was stubborn. Previously he kept reminding me about how much work he had coming in and that he couldn't help me anymore and that I had to leave the house by August 19<sup>th</sup>.*

I contemplated crossing the border to Zimbabwe and then hopefully getting another 90 days on my visa upon returning to Zambia. I had no idea if Prince had called the customs office or what they would do when I showed up again. But I didn't risk going to Zimbabwe and getting stuck there and when I showed up on my last day for my visa extension, the woman asked me what day I planned to leave. Thankfully they stamped everything for free and sent me on my way.

Things with class were equally fortunate. The last time we were in the lab putting the finishing touches on the films, with about ten minutes left, all of the power for the school went out. Yet, somehow we got through, past all of the obstacles and all 10 of the girls finished their films. It was time for the grand finale, to show off their months of hard work, a screening at North Mead Assembly to the church youth group and their friends and family. As we set up in the church before the show, Sydney asked for a letter of recommendation and then told me that he couldn't stay for the show. Prince couldn't make it as well. Why would I need crew for the most important shoot of the film? It was a good thing that I'd met other people in Lusaka.



Document 2 Film Premiere invitation ticket (front)



You are invited to see the product of 2 months of hard work by 10 students. They each recieved an RCA video camera and set out to document real stories that affect youth in Zambia. Come see their productions and how they're speaking out!

Document 3 Film Premiere invitation ticket (back)



Document 4 Film Premiere program (front)



DOCUMENTARY TITLE.....	FILM-MAKER.....	LENGTH.....
INSPIRATIONS OF LIFE PREVIEW.....	REHEMA IMANI TRIMIEW.....	3 MIN
MY DEFINITION OF ME.....	LINDA BANDA.....	6 MIN
THE STRUGGLES OF AN ORPHAN.....	NAMASIKU HUBIANA.....	7.7 MIN
LA MUSICA.....	NAMPITO PITO NACHULA.....	9 MIN
LIVING IN A BROKEN HOME.....	NGOSA KALALE.....	7 MIN
AM I WEIRD?.....	PRECIOUS SICHIVULA.....	2.7 MIN
LIVING A PARENTLESS LIFE.....	MELINDA KATETE.....	6 MIN
GUIDING ANGEL.....	SEPO LISHOMWA.....	1.5 MIN
GRADE 12.....	NAMOONGA M MANTINA.....	8 MIN
AN ORPHAN'S SURVIVAL.....	SYLVIA N KAPYA.....	5 MIN
THE SECRET BEHIND TEXT MESSAGES...	JANE KAYONCO.....	5.5 MIN

FOLLOWING THE FILM PRESENTATIONS WILL BE A QUESTION AND ANSWER  
SESSION WITH THE FILM MAKERS

*Special thanks to Rhodes Park school, Northmead Assembly of God Church, National Arts Council of Zambia, Global Ministries, RCD, & everyone else who helped make this possible*

#### Document 5 Film Premiere program (back)

The show had a good turnout and most of the girls were able to attend. The Rhodes Park students had a trip to Namibia that weekend and we hoped that their bus would return in time for the show. Namisiku was worried that the voting would be unfair because her friends from the college were away on a trip and could not attend. Eventually, she saw that a lot of the other student's friends were missing. At the screening each person that attended received a program and a ballot to vote for the best film at the end. I met a TV producer in attendance and he said that whomever's film was voted the best would be able to help him on a TV show production as well. Mrs. Mwanza and I introduced the films.

After all of the films played Mrs. Mwanza collected and counted the votes. I called each one to the front and gave them a gift bag with their camera and small tripod inside. You could see how proud the girls were of their work. Some of them had never been put in a position of authority to address their community and beamed from the front of the room. I realized that this moment made the whole long process worth it. The happiness and pride that they felt at their accomplishments made the trip and long journey mean something to me as well. Finally the count was finished. Mrs. Mwanza told me the winner. "Sylvia Kapya Nanygwe!" I announced. Sylvia got up and gave me a hug; she was crying, relieved and happy.



I had a reception for the girls after the show and we celebrated and ate cake. What a load off of everyone's shoulders! We wished that this wasn't the end of our time together but we were all moving on. Some to college, some to finish school and I had a plane to catch out of Cape Town.



Photo 60 North Mead Assembly Church



Photo 61 Sydney and Albert get the gear ready.



Photo 62 Namasiku works behind the scenes



Photo 63 Jeff shoots with Prince's camera.



Photo 64 Sydney tells me that he can't stay



Photo 65 The band plays for the youth group.





Photo 66 Sylvia is very emotional during the prayer



Photo 67 Rehema starts the program.



Photo 68 The G3 computer that the winner will get



Photo 69 Linda and Jane enjoy the show.



Photo 70 The audience watches the films



Photo 71 Bishop Banda watches the show.



Photo 72 The audience waits to see who will win



Photo 73 Sylvia gets a congratulatory hug.





Photo 74 The students are ready for the Q & A.



Photo 75 Rehema interviews Bishop Banda.



Photo 76 It's time to cut the cake



Photo 77 Everyone wants a shot



Photo 78 Party time!



Photo 79 A final chat with Mrs. Mwanza



Photo 80 A few words from Albert



Photo 81 Sylvia takes home her computer.

I wanted to have isolated interviews with Sylvia and Namasiku. I gave them a list of questions and then interviewed them for the camera. I wanted them to explain their perspective and everything that they'd gone through. I wanted this footage to use as narration for the documentary. Prince was able to arrange one session at ZNBC in a studio while people were out to lunch. Earlier in production we'd been interviewed on a show at ZNBC, "Smooth Talk," and Prince knew people at the studio because of his music career. We had to sneak in, be very quiet and shoot quickly. There was no studio equipment for us to use so I set up a tripod with my camera light on a table and beamed it down on Sylvia in the dark and empty studio. We had two cameras and shot the interview very quickly. Unfortunately I couldn't get a second session so I ended up interviewing Namasiku in a backyard under a streetlight at night.

#### ZNBC Monologue interview questions

Who are you? – tell me about your self- age, interests, school, religion, where you live- country, etc

What is your goal in life?

What motivates you?

Who or What is your fear?

Who or What do you love?

What are you most proud of?

Tell me your story

Describe your family

How did your parents die and when?

Describe the effect their deaths had on your life

Describe your emotions at that time.

How has your life changed since their deaths?

How do you deal with the sadness?

What has God done in your life?

What's your relationship with the church?

What have you done that inspires others?

Are you an inspiration? If so how?

What do you want people to know about your life and experiences?

Say " Inspirations of Life"



Finally, I scheduled one more round of interviews with each student. We no longer had classes so I picked a few hours over a few days and asked them to come to Rhodes Park and to let me know what they thought about the whole experience. Also, they'd asked for certificates to show what they'd accomplished. So I created the certificates and after each final interview I gave them the certificates.



The day before I left Zambia I decided to try one more time to get the release signed for Sylvia and her family to appear in my film. Uncleimba had told me that the administrator didn't have a problem with the contract; she just wanted to feel important. He told me that if I catered to her and made an effort to go see her, she'd feel so important that she would sign. I took a taxi out to Sylvia's father's garage, scorpion motors, and met the administrator. I spoke with her and she seemed pleasant enough. She wanted me to add into the contract that I would contact them every time that I screened the film. I said that it was too difficult to track them down from the USA and that I didn't have any more time to alter the contract. I told her that I'd included the changes that the lawyer had asked for and she signed the contracts, just like that!

#### **CHAPTER 10: LANDING THE PLANE**

I returned to the USA ready to start post-production on the film. This was going to be difficult because I had over 200 tapes recorded over the years of working on the project. I needed a

miniDV deck to start digitizing and reviewing the tapes. I finally found a friend of a cousin that lent me his old Sony deck. I knew that I wouldn't have all of the time that I needed with the deck so I decided to buy another hard drive and just digitize everything. This took quite awhile but I already had many tapes from the first few years already digitized.

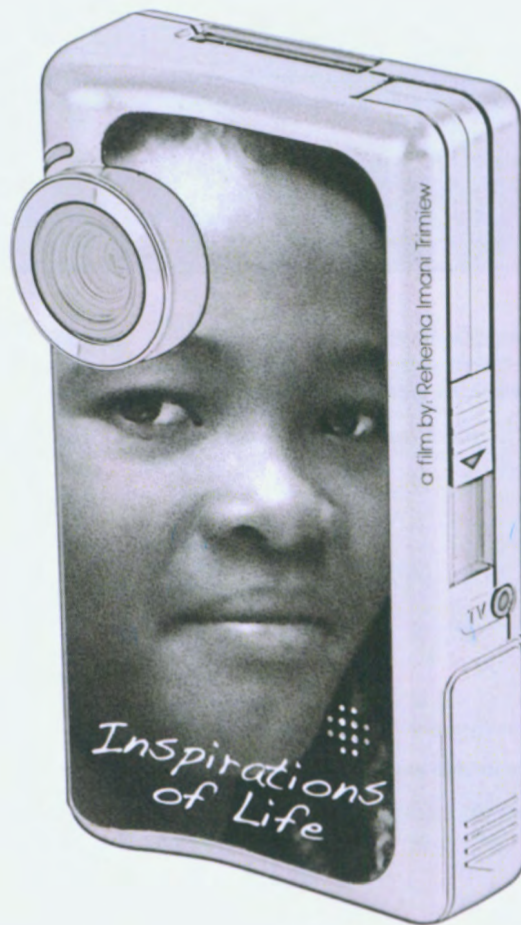
The next phase was editing. Looking at my timeline I wasn't sure that I could tie all of the threads together, between Lusaka and Rochester. I decided to start with one of my students' stories and if I could get to all of them before I had to screen the film, I would. My first student to focus on was Sylvia. I had 4 types of video coverage of Sylvia. I had the solitary interview that I recorded at the ZNBC studios with Sylvia in a spotlight, all of the B-roll from following her through her days, the footage shot from 2 cameras during all of my classes and all of the footage that Sylvia shot with her camera.

When I got my first basic cut together I was invited as a guest speaker to two churches in NJ. Because Global Ministries had donated money to the film, it was pertinent to include Disciples of Christ Churches in the process. I showed the cut and described the process to the church members and I received interesting feedback. Many said that they could not understand what most of the people were saying. Many were curious about the culture and environment. They all thought that Sylvia was a compelling subject.

Through many edits I finally tied Sylvia's story together into a 30 minute short. As I was finishing, I discovered that my friend Zahya Knox-Rolle had recorded some new music and that I could use it in my film. "Inspirations of Life" had always been a working title and because Zahya's new song fit in so well with the theme of the film, I titled the documentary "Learning to Fly" after a line in the song. I felt that Sylvia had encountered some severe obstacles and the line "take these broken wings and learn to fly up high in the sky" correlated with her picking herself back up after her parents died. I discovered some very emotional video diary entries that Sylvia recorded and they were useful in explaining what she'd gone through. I added these. I also added in subtitles based on the confusion of audiences and the suggestion of Cat.

I feel that the film needs more polish before submitting it to festivals. I'd like to hire an editor that can take it to another tier, one in which it would do well in film festivals. I only have \$300 left in the budget, so I don't know how I'll do this but I'm hopeful. I will most likely apply for finishing funds and use the 30-minute cut as a work in progress.



THESIS OVERVIEW

*Inspirations of Life*  
[WWW.TRANSFORMATIVEMEDIA.COM](http://WWW.TRANSFORMATIVEMEDIA.COM)

A film by Rehema Imani Trimiew

RocMedia seeks to empower marginalized youth through the development of their own short films. Their work is shown to their community and their voices are heard. Our film will portray two groups as they raise their voices; the Youth Opportunity Unit in Rochester, NY and the students of Tikondane in Katete, Zambia.

#### ABOUT THE STUDENTS:

#### Youth Opportunity Unit

The Youth Opportunity Unit in the Monroe County Department of Human Services seeks to transition teens into independent living.

The program works with:

- Foster Care Youth 14-21 years old
- Parenting and pregnant teens

#### ABOUT THE STUDENTS:

#### Tikondane

[www.tikondane.org](http://www.tikondane.org)

Tikondane Community School serves 350 students between the ages of 10 and 20 who attend a variety of classes preparing them for the Grade 7 exam.

The program works with:

- AIDS Orphans
- Students who can not afford the necessary shoes and uniforms to attend government school



**"INSPIRATIONS OF LIFE"**

will highlight the obstacles and goals of two young adults in the Youth Opportunities Unit and two at Tikondane Community School in an hour long documentary.

**ABOUT THE FILM:**

Rehema Trimiew and Shawn Dunwoody will teach a 10-week digital video course to a class of 10 students at each location with the goal of each student completing their own 3-5 minute short film. During the course students will shoot in multiple styles a variety of topics all dealing with their own personal stories. Simultaneously we will narrow the focus to two students in the class to document their life by filming them, their friends, family, and important events.

Their final student work will be shown to their respective communities during a local screening, film festival, and on RCTV 15 in Rochester, NY. We will also bring the Rochester work to Tikondane to screen to the participants there and their work back to Rochester to show here. Part of our process involves bringing the stories of the students to each different community so that they can see how similar and different they are. Our documentary "INSPIRATIONS OF LIFE" will feature video portraits of two of the students from each group integrated with their own footage. This documentary will be entered into international film festivals and we will seek TV broadcast and DVD distribution.

"The concerns raised by the youth are urgent...We're losing lives," she says, referring to problems such as violence. "The first time I saw Karyliz's piece, I wanted to cry." That video features still images of a gun, knives and people in tears. Gonzalez's voiceover chronicles the city's high homicide rate and the effects of violence on families."

Quote from "Teens express hopes, fears in videos" by Chris Swingle Rochester Democrat & Chronicle 6/21/2006

#### **ABOUT ROCMEDIA:**

After working with youth last year to help them create their own short films I decided that it was imperative to bring attention to the stories of these underrepresented youth. We started RocMedia, a 10-week digital video course with local Rochester, NY young adults in collaboration with RCTV15. The goal of the program is for each student to complete their own 3.5 minute short film dealing with their personal story and their transition to adulthood. Through a grant and RCTV 15 we are able to purchase the cameras and equipment needed for our weekly class.



**ABOUT THE FILMMAKER:****Rehema Imani Trimiew**

Rehema Imani Trimiew is an award winning filmmaker in the third year of her MFA at Rochester Institute of Technology's College of Imaging Arts & Science School of Film and Animation. Her previous three films have all been successes and featured in a variety of festivals domestically and internationally. "INSPIRATIONS OF LIFE" will be her Master's Thesis.

**"Sticks & Stones" (2006)**

Writer, Director, Producer, Co-Editor

- RIT - Student Show (February 2006)
- Emerging Filmmaker Series - Little Theater (May 2006)
- RIT Honors Show - Little Theater (May 2006)
- Juneteenth Film Festival (June 2006)
- Reel Venus Film Festival (July 2006)
- Roxbury Film Festival: Featuring Films Celebrating People of Color (July 2006)
- Martha's Vineyard African American Film Festival (August 2006)

**WINNER Audience Choice: Best Short**

- Calgary Fringe Fest (August 2006)

**WINNER Best International Student Short**

- Gloria Film Festival (August 2006)
- Chicks With Flicks Harlem Film Festival (NYC, NY -September 2006)
- Urban Mediamakers Film Festival (Atlanta, GA -October 2006)

**WINNER Best Student Short**

- African American Women in Cinema (NYC, NY October 27, 2006)
- Poppy Jasper Film Festival (Morgan Hill, CA -November 2006)

**WINNER Best Social Commentary**

- Eureka Springs Digital Film Festival (Eureka Springs, AK – November 12, 2006)  
**WINNER Best Social Commentary**
- High Falls Film Festival – Women of SOFA (Rochester, NY – Nov. 11, 2006)  
**WINNER Audience Choice, WINNER Best Short**
- Queens International Film Fest (NYC, NY November 16, 2006)
- NJ State Film Festival at Cape May - Festival of Independents (Chicks With Flicks) (November 18, 2006)
- African-American Film Marketplace and S.E. Manly Short Film Showcase (Los Angeles, CA December 2, 3 2006)

#### **"Identity Through Art – 6 Rochester Asian American Artists" (2005)**

**Director, Co-Producer, Editor, Director of Photography**

- Memorial Art Gallery - Asian Heritage Month (May 2005)
- Rochester Museum and Science Center - Asian Heritage Month (May 2005)
- RIT - Student Show (May 2005)
- The Gallery at Genesee Pottery - Chea Peng, Artist-in-Residence Solo Exhibition Opening Reception & Documentary Showing (July 2005)
- The German House - Regional History Fair (September 2005)
- SUNY Geneseo Cultural Harmony Week (October 2005)
- Emerging Filmmaker Series – Little Theatre (February 2006)
- Memorial Art Gallery - Asian Heritage Month (May 2006)
- The German House - Regional History Fair (October 2006)

#### **"The Race (2003)**

**Director, Director of Photography, Editor, Producer**

- High Falls Film Festival- Women of SOFA Program (October 2005)

Other crew members consist of Shabaka Collier of Uchat Vision

[www.uchatvision.com](http://www.uchatvision.com) a media literacy educator, filmmaker, and MFA

graduate of RIT's School of Film and Animation as director of photography

and producer and Kevin Craig West [www.kevincraigwest.com](http://www.kevincraigwest.com), a filmmaker,

actor, and cinematographer as producer.



#### HOW YOU CAN HELP:

The cost of pre-production, production, and post-production totals **\$69,034.08** with in kind donations of **\$19,680.00**. However, **\$47,307.83** is still needed. Through fundraising, approximately \$2,000 has been raised thus far. The Rochester portion will be shot January – April 2006 and Tikondane portion will be shot May – July 2006 the so your support is needed immediately. Through your donation you will be credited in the film.

#### Donations:

- **Platinum \$5,000 – “Executive Producer”**  
Featured in opening credits as an Executive Producer  
10 DVDs of the film
- **Gold \$1,000 – “Featured Donation”**  
Displayed in opening credits in the Featured Donation list  
5 DVDs of the film
- **Silver \$500 – “Special Donation”**  
Presented in closing credits as giving a Special Donation  
3 DVDs of the film
- **Bronze \$100 – “Special Thanks”**  
Listed under Special Thanks in the closing credits  
1 DVD of the film

Please make checks out to the fiscal sponsor Third World Newsreel ([www.twn.org](http://www.twn.org)) and memo, RocMedia Documentary

Rehema can be reached at: [Rehema@TransformativeMedia.com](mailto:Rehema@TransformativeMedia.com)  
www.rehema.com • 585-615-1072 • 115 Willow Ave. North Plainfield, NJ 07060

**Thank you for your support!**  
**Your donation is eligible for a tax credit.**

APPROVED THESIS PROPOSAL

Rehema Imani Trimiew  
**Graduate Thesis Proposal**

Monday, May 1, 2006  
Revised October, 2006

Approved for Submission by

---

Faculty Advisor



**DIRECTOR/PRODUCER:** Rehema Trimiew

**BUDGET:** approx \$47,000

**START/END DATES:** June 2006 – March 2008

**PROPOSED RUNNING TIME:** 57 minutes

**FORMAT:** DV-NTSC

**Film Overview:**

The perspectives of two different adolescent groups making the transition into adulthood will be highlighted in this hour long digital video documentary. One group at Tikondane Community School (Katete, Zambia) and the other Youth Opportunity Unit (Rochester, New York) will be taught to use video cameras and to make their own 3-5 minute films through the structure of the Raising 100,000 Voices Video project. The film will incorporate footage of their video classes and their lives intercut with their own footage and will culminate with their own films at the end. Only 2 students from each group will be featured.

**Background and Need:**

There are many obstacles on the road to adulthood and many youth do not successfully make it due to violence, disease, drugs, and a plethora of other factors. These 2 groups, the students at Tikondane Community School and the foster care adolescents in the Youth Opportunity Unit, are confronted with such obstacles everyday and yet many of them overcome these stumbling blocks to become successful adults. Frequently these groups are marginalized and their voices are not heard. This project intends to empower them and give them an opportunity to educate their community (and those abroad) with the issues they face and successful ways of overcoming those obstacles.

***Raising 100,000 Voices***

Raising 100,000 Voices was developed by Ann Marie White, Ed.D, University of Rochester Medical Center (who I have been developing my thesis idea with) and organized and funded by a

grant through WXXI and the Roadwork for Success in Young Adulthood. This past year was the first year for the program and artists and mentors were paired with groups of students, given one-time use video cameras, and 6 months to develop a 2-3 minute film for each student. I worked as an artist volunteer with Global Media Arts High School. The final films were screened in a show in May and will also be shown on WXXI. More information about Raising 100,000 Voices can be found at <http://www.wxxi.org/education/raising100kvoices>.

### ***Tikondane Community School***

Tikondane Community School was developed to allow students that cannot afford the required uniforms for Government school or for other reasons cannot go to Government school to receive educational training. Most of the students have very few resources and a third are AIDS orphans. At Tikondane Community School the 350 students are between the ages of 10 and 20 and attend a variety of classes preparing them up to the Grade 7 exam. English as well as Chichewa are taught and English is a main language in Zambia. I have been in contact with Elke Kroeger-Radcliffe one of the developers and directors of Tikondane. More information about Tikondane can be found on [www.tikondane.org](http://www.tikondane.org).

### ***Youth Opportunity Unit***

Wendy Nilsen, Assistant Professor in the Psychology department the University of Rochester Medical Center, has been working with The Children Family Unit and its subsidiary the Youth Opportunity Unit (YOU) in the Monroe County Department of Human Services to develop and implement a fostering arts program in conjunction with the Raising 100,000 Voices program. Her program will incorporate 3 educational components, photography, videography, and business/marketing. I will be the Raising 100,000 voices artist-mentor for the video component of the program and the kids in the foster care system that are involved in the Youth Opportunity Unit will be the participants for my project as well.



**Approach, Form, and Style:**

I will spend at least a quarter (10 weeks) in each location teaching a filmmaking course (8 weeks) to the participants. The main goal of the course is to help the students create their own 2-3 minute movie that will be shown in the Raising 100,000 voices show in June of 2007. Their films will in some way relate to the transition to adulthood. The students will be given weekly homework assignments to shoot varying topics (family, success, school, what it means to be an adult, etc) as practice and we will meet individually to review the footage. During class different filmmaking styles will be taught as well as technical instruction for camera use and examples of the homework assignments will be shown and discussed. The other part of the class will deal with the development of their own film that they will need to plan for, shoot, and edit (either in camera or on a computer depending on its availability) by the end of the course.

Raising 100,000 voices will donate 10-20 battery powered one-time use cameras (available at CVS). I will need to modify the camera to extend the life to multiple uses. Battery powered cameras are needed because electricity may be limited for the students at Tikondane. I will also try to make several inexpensive monopods to hold the small cameras. This is the first aspect of the project, having the students capture their own footage.

The second aspect consists of my footage. I will shoot video profiles of the students, their interests, lives, and goals. These profiles will be inter-cut with their own films that delve deeper into their lives. One could say that the format of the film will be similar to "Born Into Brothels" except with video instead of still photography. The film will build up to the final piece that the students are making, and why it means so much to them and conclude with their films. The audience will discover just how similar or dissimilar the journey to adulthood can be by comparing their own experiences to those of the students and by comparing the students from each culture to one another.

**Timeline Overview:***Summer 2006 (June – August)*

- Grant Writing
- Fund Raising
- Locating additional crew (cinematographer for Tikondane, cinematographer for Rochester and editing assistant)
- Pre-production – getting cameras (from Ann Marie) and having them modified (Nick Baish).

*Fall Quarter (September - November)*

- Preparing travel plans (vaccinations, purchasing supplies and plane tickets)
- Continued Fund Raising
- Preparing class curriculum/timeline and supporting materials

*Winter Quarter (December - February)*

- 10 week video class in Tikondane

*Spring Quarter (March - May)*

- 10 video class in Rochester with YOU

*Summer Quarter (June - August)*

- Post Production
- Festival research

*Fall Quarter (September - November)*

- Review first cut with advisor and finalize
- Screen film



**Timeline – Detailed:**

June 15 – July 1 – research grant/funding opportunities  
 June 15 – October 1 – locate a cinematographer to shoot for the Tikondane segment.  
 June 15 – November 24 – locate a cinematographer to shoot for the Rochester segment.  
 July 1 – October 31 – apply for grants and raise funding.  
 July 10-28 – Work with Wendy Nilson to develop film course for YOU  
 July 17 – Obtain cameras  
 July 18 – September 1 – Take in cameras and have modified.  
 August 1 – 28 – Develop course outline and curriculum  
 August 14-18 – Meet with YOU students  
 September 15- Purchase plane tickets  
 Deadline: October 1 – Have commitment from additional cinematographer for Tikondane  
 October 16 – Get vaccinations  
 Deadline: October 31 – Have sufficient funds raised for trip: \$6,000  
 Deadline: November 13 – Have course outline, syllabus, handouts, course curriculum completed.  
 Deadline: November 27 – Have commitment from additional cinematographer for Rochester  
 December 1 – Leave for Lusaka, Zambia from NYC  
 December 4 – Travel to Tikondane  
 December 11 – Begin classes with students.  
 December 29 – Select 5 students to focus on  
 January 19 – Narrow down focus to 3 students  
 February 2 – Students complete their 3 minute films  
 February 4 – Films are shown to the community at the Tikondane Community Center.  
 February 5 – 12 – Shoot additional footage of the final 2 students.  
 February 23 – Return to NYC  
 March 2 – Return to Rochester  
 March 5 – Begin classes with students.  
 March 23 – Select 5 students to focus on  
 April 13 – Narrow down focus to 3 students  
 June 4 – Students complete their 3 minute films  
 June 15 – Films are shown to the community at the Raising 100,000 Voices Show  
 February 4 – 22 – Shoot additional footage of the final 2 students.  
 June 1- September 1- Edit footage and complete first cut.  
 September 1 – November 15 Review with advisor, finalize and screen.

## ENDNOTES

Tikondane Community Centre, Zambia

[http://www.tikondane.com/pages/tikondane\\_school.htm](http://www.tikondane.com/pages/tikondane_school.htm)

### Tikondane

[Visiting Tikondane Education Centre](#)  
[Community School](#)  
[Profiles \(key people\)](#)  
[History of Tikondane](#)  
[A special request](#)  
[Latest Newsletter](#)  
[More information](#)

### Tikondane Community School



**Update: February '05**

The results have come in for those who sat for Grade 7 exams, which is school-leaving level, and all 8 workers of TIKONDANE did pass!

As well, TIKONDANE Community School has topped the PROVINCE in its grade 7 results! This was the first time they sat for the exam, as well, so - are we not right to want to continue and grow?

#### TIKONDANE Community School was begun almost by accident.

After holding school lessons during holidays, some 30 children arrived when school had started - those who were too poor to go to Government schools, which expect uniform, school shoes and some cash for PTA (Parent, Teacher Association).

We could not say no, and have since been recognized as a COMMUNITY SCHOOL. This means that our children do not have to have uniforms, shoes or indeed anything.

When we received the first money ever from the Ministry of Education for our school, we took over and finished the shelter that had been started by their parents and carers. Then we bought them jerseys as it was the cold season.

We decided to start athletics, and we feel that our girls, especially, might gain in self-concept when wearing proper sports gear.

Our school is meant to have dropouts and late-starters sit for the year 7 exam. Thus we have some 140 children, one third being AIDS orphans, in 4 classes.





*Morning school class above (the afternoon class, top of page, is for staff)*

The first time round for year 7 exam was in 2004. We hope that subsequently we can offer skills training to some of those who pass, and direct them in ways that will allow them to make a living at that time. It is difficult enough for children to go to school but it is nearly impossible for the majority to get further training.

For children and adults alike, an AIDS PROGRAM has been started, where the most relevant facts are being taught, and discussion is encouraged about new interaction patterns between the sexes as well as the age groups.

Interesting debates have already been had with Chiefs, who were somewhat scandalized by our outspokenness (which is encouraged by the Zambian Government, however).

KARATE classes have taken place since TIKONDANE'S inception, to make young people feel so proud of their body that they want to keep it in good shape, and also football and netball. Recently a scouts group has begun as well.



Above: Community School children eat their lunch of beans with bun.

[Home](#)

[website contact](#)



Maggie Brooks  
County Executive

## HUMAN SERVICES

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### Foster Care/Becoming a Foster Parent

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#### Foster Care

[Related Stories](#)



The Foster Care program area of the Monroe County Department of Human and Health Services, Children and Family Services, is comprised of the following types of units:

**Foster Care Intake** - Serves as gatekeepers for requests for foster care placements from the MCDHHS Child and Family Services teams and from the Monroe County community and offers immediacy of response to families in crisis in a professional, empathic, respectful, and culturally sensitive manner. For more information, contact (585)530-4041.

**Child Protective Management** - Provides respectful, strength-based, and culturally competent case management and supportive services to children and their families. Safety and permanency are the main focus of these teams, who work to support the right of each child to a lasting, safe, and nurturing environment where he or she can develop secure attachments and a sense of belonging. Some of these families have children in foster care, some have children court-placed with relatives, and others have children at home under DHHS supervision.

**Youth Opportunity Unit** - Serves foster care youth in the 14 to 21 year age range who have a goal of independent living. While the basic goal is to provide adolescents with the tools to live independently, the YOU team assists teens who are in foster care with vocational and college decisions, that lead to the teen becoming a productive member of the community. The YOU team also works with parenting and pregnant teens as part of the Teenage Services Act and assesses 16 and 17 year olds who are applying for Temporary Assistance for safety and appropriateness. Please call the YOU team at (585)274-6800 for more information.

**Residential Services** - Provides the services necessary to secure an appropriate placement for youth referred by the Monroe County Probation Department for placement in group homes, other institutional settings and specialized foster care programs. Provides case management for foster children in group homes and other institutional settings. Some of these youth may be deemed Persons In Need of Supervision (PINS) or may be involved in the Juvenile Justice system. Children are placed with more than 30 agencies under contract with Monroe County Department of Human and Health Services to provide foster care services. Another group of youth serviced through Residential Services who are not part of the PINS/JJ system are Unaccompanied Refugee Minors. For further information, please call (585) 274-6915.

**Adoption and Homefinding** - see Related Stories for more information.

#### Related Stories:

[The Adoption Team](#)

[Becoming a Foster Parent](#)



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Thesis Documentary Budget 06/2006-06/2007				7/15/06	
Description	Unit Cos	Num. of Un	Cost	In Kind	Total
					\$0.00
<b>Pre-Production</b>					\$0.00
Camera Modifications	\$7.00	20	\$140.00		\$140.00
<b>Subtotal</b>			<b>\$140.00</b>		\$140.00
					\$0.00
<b>Production - Tikondane (Katete, Zambia)</b>					\$0.00
Tape Stock (60 min. Sony mini DV)	\$3.00	50	\$150.00		\$150.00
Student Cameras (CVS )	\$119.00	5	\$595.00		\$595.00
(Raising 100,000 Voice)		5		\$595.00	\$595.00
Rechargeable Batteries (pack of 8)	\$10.00	6	\$60.00		\$60.00
AA Batteries (Pack of 24)	\$16.00	2	\$32.00		\$32.00
Airfare (round trip plane ticket + taxes/fees)	\$1,699.00	2	\$3,398.00		\$3,398.00
Transportation	\$220.00	2	\$440.00		\$440.00
Meals (\$6 per day)	\$6.00	140	\$840.00		\$840.00
Vaccination	\$50.00	10	\$500.00		\$500.00
Equipment misc.	\$100.00	1	\$100.00		\$100.00
<b>Subtotal</b>			<b>\$6,115.00</b>		\$6,115.00
					\$0.00
<b>Production - Youth Opportunity Unit-YOU (Rochester, USA)</b>					\$0.00
Tape Stock (60 min. Sony mini DV)	\$3.00	30	\$90.00		\$90.00
Transportation (.40 per mile)	\$4.00	20	\$80.00		\$80.00
<b>Subtotal</b>			<b>\$170.00</b>		\$170.00
					\$0.00
<b>Post-Production</b>					\$0.00
Tape Stock (60 min. Sony mini DV)	\$3.00	5	\$15.00		\$15.00
DVDs (spindle of 50)	\$20.00	1	\$20.00		\$20.00
DVD cases (box of 50)	\$20.00	1	\$20.00		\$20.00
Firewire Storage Drive	\$200.00	1	\$200.00		\$200.00
Festival Fees	\$20.00	20	\$400.00		\$400.00
<b>Subtotal</b>			<b>\$655.00</b>		\$655.00
					\$0.00
<b>Contingency (10%)</b>			<b>\$708.00</b>		\$708.00
					\$0.00
<b>Total</b>			<b>\$7,788.00</b>		\$7,788.00

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iv The first draft:

Statement of Work for Rehema Trimiew's thesis documentary working title "Raising 100,000 Voices: Rochester Tikondane" in regards to Fiscal Sponsorship through Raising 100,000 Voices and subcontracted to WXXI from October 1, 2006 - December 1, 2008

"R100KV" refers to Raising 100,000 Voices community media education project done in partnership between WXXI, the University of Rochester Medical Center, and the Roadwork for Success in Young Adulthood  
"the documentary" refers to Rehema Trimiew's documentary thesis.

WXXI and R100KV will deliver:

Fiscal Sponsorship. Funds designated to the documentary will be given to R100KV which will pass on all raised funds for costs associated with the documentary to Rehema Trimiew to be used on the documentary and all associated costs of the documentary.

Rehema Trimiew will provide:

The Documentary. Rehema will use the raised funds towards, pre production, production, and post production associated with the documentary.

The Documentary outline:

Rehema has planned to produce and direct a documentary on four participants in the R100KV program. The documentary will focus on the lives of the participants, telling their story through their footage, narration, music, and the footage shot for the film. Two of the subjects of the documentary will be a part of the Youth Opportunities Unit in Rochester, NY and the other two will be students in the Tikondane educational center. Due to the experimental nature of the documentary the subject and participants in the documentary may change though should not deviate greatly from the original goal unless AnnMarie White and Rehema Trimiew agree to the change. An example of a minor change would be a difficulty in getting sufficient participants from YOU and having to work with a different group of participants. Another allowable change would be the documentary focusing on one group of participants instead of two. For the part of production that involves acting as mentor through the

R100KV program, the goals of the R100KV program will be followed.

Funds:

Rehema will seek funding from individuals, organizations, businesses, grants, and any potential funding source.

Rehema will not raise funds for the R100KV program or the Tikondane educational center. All funds raised will be for the documentary which includes the costs of taking the R100KV abroad but not the costs of the R100KV program itself.

If Rehema raises sufficient funds to purchase equipment for the schools or participating organizations that will be featured in the documentary, then that equipment will be given to the schools upon completion, or earlier.

If Rehema raises sufficient funds to purchase equipment for the making of the



documentary, then Rehema will retain that equipment upon completion of the documentary for future film projects.

**Rights:**

Rehema will retain all creative control of the making of the documentary. Once completed, Rehema will retain all rights to the documentary.

Rehema will have non-exclusive rights to the student's footage and short films.

R100KV will have non-exclusive rights to the student's short films.

The participants will have non-exclusive rights to their short films.

R100KV has the right to use the documentary for non commercial purposes as long as those don't conflict with other copyrights.

**Profit:**

Any net profit made from the sale of the documentary (or a DVD, broadcast rights, Internet, etc), after all of the costs of making and marketing the film have been recouped will be divided in the following way:

20% Tikondane Educational Center (if the school is changed from Tikondane then whichever school is substituted)

20% Youth Opportunities Unit (if the program is changed from YOU then whichever program is substituted)

10% R100KV

10% divided amongst significant individual participants (to be determined by Rehema- most likely the 4 students featured in the film)

40% Rehema Trimiew

Because a group may not end up in the documentary, if a group drops out their portion will be divided proportionately amongst the other groups (Tikondane, Rehema, R100KV, etc.). Also, if for some reason it seems that the proportions of funds should change, Rehema retains the right to alter these percentages by up to 10%.

v

**Email: September 21, 2006 from Rehema Trimiew to Rochester Business Owners**

*Hello,*

*I hope that you will take the opportunity to donate to a good cause. I am hosting a fundraiser, October 6th, for my next film "Raising 100,000 Voices: Rochester-Tikondane" a documentary on 4 participants in this Rochester based program. Raising 100,000 Voices began last year in partnership with WXXI, URM, and the Roadwork for Success in Young Adulthood and through a grant gave underrepresented youth cameras to shoot their own films. These premiered in Rochester in the spring.*

*(<http://www.wxxi.org/education/raising100kvoices/nextsteps.html>)*

*My documentary will focus on 2 Rochester area youth and 2 in a school, Tikondane, in Katete Zambia. The money raised at the fundraiser and through donations will pay for me to take the Raising 100,000 Voices program to Zambia and to cover the film production costs. If you can donate 2 or 3 gifts (such as gift certificates to your business) I could use this in the raffle. You will also receive a tax deduction for your donation. Furthermore, it will help bring in customers to your restaurant.*

## PRESS RELEASE

Contact: Rehema Trimiew  
**RELEASE**

**FOR IMMEDIATE**

Tel: 585-615-1072

Email: [Rehema@TransformativeMedia.com](mailto:Rehema@TransformativeMedia.com)

**FUNDRAISER FOR DOCUMENTARY "RAISING 100,000 VOICES:  
ROCHESTER -TIKONDANE" FEATURING A SCREENING OF AWARD  
WINNING SHORT "STICKS & STONES" AND 5 SHORT FILMS FROM  
RAISING 100,000 VOICES PARTICIPANTS**

RIT graduate film student, Rehema Trimiew has had much success with her last film "Sticks & Stones" (accepted into ten festivals and winning two awards). Rehema's next film production will be a documentary on four participants of Raising 100,000 Voices, a community media education partnership between WXXI, the University of Rochester Medical Center, and the Roadwork for Success in Young Adulthood. "Raising 100,000 Voices: Rochester - Tikondane" will focus on two emerging adults participating in the Rochester-based project and two at Tikondane educational center in Katete, Zambia. All proceeds from the fundraiser will benefit this independent film production. Funds are also sought to offset costs to Tikondane which does not now have the additional resources to host such U.S.-based documentary education programs in '06-'07. This fundraiser is not a benefit event for Raising 100,000 Voices nor its lead partner organizations.

The event will feature donated chocolate and coffee from Godiva, food from Health Garden Vegetarian (Caribbean), Lori's Natural Foods, and Taco John's. "Sticks & Stones" will be screened with 5 short films from the Raising 100,000 Voices program. Ann Marie White, a developer of R100KV, will speak in addition to Rehema. And, the program will conclude with a raffle of donated prizes from the Goddess Hour, Tandoor / Thali of India, and more. Donations are eligible for a tax credit.

It is with extreme honor that I welcome the entire Rochester community to listen, learn, and engage in stimulating films and discussion at the Baobab Center in its new location.

Date: Friday October 6

Time: Doors open 6:30 pm, program 7-9pm

Location: The Baobab Cultural Center -728 University Avenue -Rochester, NY 14607

RSVP: [RSVP@TransformativeMedia.com](mailto:RSVP@TransformativeMedia.com)

#####

If you'd like more information about this topic, or to schedule an interview with Rehema Trimiew call 585-615-1072 or email [Rehema@TransformativeMedia.com](mailto:Rehema@TransformativeMedia.com). For information regarding Raising 100,000 Voices, contact Ann Marie White at [AnnMarie\\_White@URMC.Rochester.edu](mailto:AnnMarie_White@URMC.Rochester.edu)



**From:** twn (twn@twn.org)  
**To:** rehema@TransformativeMedia.com; tamigold@midspring.com; directoreditor@gmail.com;  
**Date:** Thu, October 12, 2006 11:37:09 AM  
**Cc:**  
**Subject:** TWN Fiscal Sponsorship Info

Welcome to the TWN Community. If you have any further questions please contact me. Chas.

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### | TWN Fiscal Sponsorship

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Dear Filmmaker,

In order to better serve our sponsored filmmakers, we have designated Chas. B. Brack as the Fiscal Sponsorship Officer. Fiscal Sponsorship services include consultation and limited access to our administrative and technical resources. TWN also accepts and disburses financial contributions for each sponsored project. Roughly 50 projects are currently in production.

#### | The New Structure

In addition to the services already in place, we have implemented a new structure for the fiscal sponsorship program.

- The Fiscal Sponsorship Officer is available by phone, or in person by appointment only, for consultation Thursdays and Fridays, 10 to 3 pm.

- Applicants are strongly encouraged to submit a 10 minute (maximum) trailer.

- Check requests must be faxed to 212 594 6417, or emailed to [fiscal\\_sponsorship@twn.org](mailto:fiscal_sponsorship@twn.org). Requests will be processed and sent within 7 business days. Please designate in your request if you will be picking up your check (**Thursdays and Fridays, 10am to 3pm only**), or where or who you would like the check to be sent.

- Donations can be made through the Fiscal Sponsorship Officer, or via [JustGive.org](http://JustGive.org). Be advised that JustGive will apply a one time 3% fee for each contribution, **in addition to the scheduled fees applied by TWN, in accordance with the Fiscal Sponsorship Agreement**. JustGive is a nonprofit organization whose mission is to increase charitable giving by connecting people with the charities and causes they care most about. TWN is listed DBA Camera News, Inc.

- Anonymous contributions must be pre-approved.

- Sponsored projects must submit a brief written narrative and financial report by February 1st of each calendar year until the project's completion. Projects with no activity beyond one year after the proposed completion date may be subject to review by the FSO and may be requested to resubmit their FS proposal.

Please keep us informed of the progress of your film and your personal fundraising efforts so we may use our e-newsletters to promote and support your projects. Best of luck to you on your filmmaking journey, and we look forward to working with you on your project.

Regards,

Chas B. Brack  
Fiscal Sponsorship Officer  
212-947-9277 ext 307  
fiscal\_sponsorship@twon.org

[Fiscal Sponsorship Application](#)

TWN thanks our funders for their support...



Ford Foundation



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MNN

TWN is supported in part by:  
The New York State Council on the Arts  
The National Endowment for the Arts  
The Ford Foundation  
The North Star Fund  
The Funding Exchange  
Manhattan Neighborhood Network  
The Open Society Institute NYC Community Fellowship Program

TWN is a 501(c)3 nonprofit organization dedicated to fostering the creation, appreciation, and dissemination of independent media by and about people of color.

Third World Newsreel (TWN), established in 1967, is the oldest progressive media arts organization in the U.S. that fosters the creation, appreciation and dissemination of independent film and video by and about people of color and social justice issues. TWN works to promote constructive dialogue into action across geographic, generational and ethnic divides.

Email: [twon@twon.org](mailto:twon@twon.org)  
Phone: 212-947-9277  
Fax: 212-594-6417  
Web: <http://www.twon.org>

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Email: January 7, 2007 From AnnMarie White to Rehema Trimiew and Shelly Figueroa

Hi Rehema,

Sorry we missed each other the other day.

Here are a few things we needed to catch up on (so, Shelley and I wearing the hat of "R100KV Project Leaders"):

I. wrt artist-mentor roles - as we work with the other groups: there is one lead artist-mentor we turn to (to review instruction/who we turn to as the "responsible/accountable" party). For YOU - you are the lead artist-mentor as how we originated your work on this project. Also, as a friendly reminder - this needs to the primary objective - that is -your work on your own film needs to come second to the kids instruction - it can not cause conflict with their learning/instruction. If you want to work with Shawn Dunwoody to provide more coverage/delegation of the instruction - then that is up to you - but again, from the project's/YOU's perspective, you are main point contact for the "artistic mentorship". So - you are the lead artist-mentor, and Shawn is a co-instructor. Please make sure all are clear about these roles. Also, we will be providing only



the one \$300 honorarium per group, and if you decide to split/share with Shawn - that is between you and Shawn - just let the project know when you turn in the honorarium forms.

II. wrt your documentary work - I'd consider ways to bring your documentary work into the instruction - so it isn't seen as separate, and so you can use this too as a way to deepen your instructional relationship with the kids, rather than having it pull your attentions away. So - perhaps this means showing some footage you shot at the next session and discussing it, etc. I think this would serve multiple purposes for your film and them. One - they can give you their perspective on what was going on, second, you could use your own work on the documentary as an instructional tool to have them begin think about their own work differently.

III. WRT your working with Pat/Matt. Couple items:

1) From the project's perspective, we ask that you do co-planning with Pat/Matt. This is what we ask of all groups. That is - review project progress and lesson plans with them. For instance, I'd spend a significant amount of time on your next planning meeting reviewing the curriculum outline - and bringing them in as much as they want to be (please as much as possible). This is for two purposes. One - they are savvy about to the kids and "what works" so they can provide you with some good suggestions, potentially. Second, the goal of the project is to help ORGANIZATIONS build towards their own sustainability of this program. Here, the idea is, as you and Shawn are "outsiders" to YOU, and as Matt is interested in videography, perhaps next year, with enough involvement in instruction, this is something Matt/YOU could take on independently - and we will have achieved the goal. Please help us with this - begin by "grooming" Matt to be the group leader by setting up processes for him to assume this role.

2) A friendly reminder - while this project is the focus of your work, this is an EXTRA for Matt/Pat (and above and beyond their other work - and they work in a profession that is VERY demanding of their time/has high burn-out, etc.) - so we ask that you be sensitive to putting demands on their time, need for monitoring/responding to communications, etc. If this project feels burdensome to them - it potentially jeopardizes the YOU project (both this year, and in the future).

How this plays out, practically - for instance,

a) wrt to communications - you should check with matt/Pat/Wendy - their preferred methods (email, weekly call, etc.) - let them take the lead on setting up how they'd like to communicate about the project with you.

b) Second, be the point person between them and Shawn when there are any communication demands on them (making phone calls, etc.) ; don't ask them to take on the responsibility of having to do "double-duty" in communicating - as you brought in Shawn to help you - you should assume this responsibility, as the lead mentor, to pass along communications with your own "instructor team".

c) Again, you might encourage your team (Shawn, Pat, Matt and Wendy) to create a habit of meeting with some regularity for planning/review purposes, then you can rely on these periodic occasions to iron out details, rather than asking them to monitor several emails daily, etc.

d) Perhaps - the best way to do all of the above, again, is to not over function in "group leader" role - and to give Matt the space to assume the role of group leader as he's been assigned (see above) - and then he can set the tone/lead (of what is acceptable for them). While your initiative is awesome/needed to get

things jump started - this can set the precedent (unknowingly) so you want to be careful not to "over function" in Matt's role of group leader. Letting him emerge to act in this way - serves many purposes (again, helps the project emerge in ways that are workable for them/fitting with the YOU culture; helps the project build towards sustainability; helps you focus your efforts on instruction - leaving how the group works/functions up to him).

On this note - I really appreciated your wonderful sensitivity to the travel time issue (by asking for just one meeting per week). Between us - I am concerned that, while this plan is good in that it will make sure the participants get there, it could backfire because it is too much time for folks to be on the road. So- if I were you, I'd be checking this closely - and seeing what modifications can be made if "travel burnout" begins to appear with Matt/Pat or the participants. Wendy is your ally on this - as she has offered to help on this front too.

d) WRT your consent form:

There needs to be some written "explanation" of your project on the cover page: for instance, what your film project is about/for, what you intend to do with it, what you are asking of the participants (their time involved, expectations if they agree to be involved), their rights (e.g., that they have the right to not do your documentary project - or withdraw at any time- without jeopardizing their involvement in the project), and what they will get in return for participating. This is standard I myself have to meet in all our projects here at the university, and is the standard for the external review boards we have to get our work "approved." Otherwise, our projects run the risk of appearing unethical. Also - consider that the consent form is to be used by the adults and kids who will be part of these sessions (that is, Pat and Matt, themselves, etc.). Please take a stab at this, and send it by Shelley and I for review - prior to proceeding.

If you have any questions - please feel free to call me or Shelley (258-0278). Again, we appreciate all you are doing - and really are excited about what can emerge with the YOU team learning from your many talents!

Best,  
Ann Marie



#### Documentary Intentions for County, Ann Marie & Youth Opportunity Unit

##### Film Overview:

The perspectives of two different adolescent groups making the transition into adulthood will be highlighted in this hour long digital video documentary. One group at Tikondane Community School (Katete, Zambia) and the other Youth Opportunity Unit (Rochester, New York) will be taught to use video cameras and to make their own 3-5 minute films through the structure of the Raising 100,000 Voices Video project. The film will incorporate footage of their video classes and their lives intercut with their own footage and will culminate with their own films at the end. Only 2 students from each group will be featured.

##### Background and Need:

There are many obstacles on the road to adulthood and many youth do not successfully make it due to violence, disease, drugs, and a plethora of other factors. These 2 groups, the students at Tikondane Community School and the foster care adolescents in the Youth Opportunity Unit, are confronted with such obstacles everyday and yet many of them overcome these stumbling blocks to become successful adults. Frequently these groups are marginalized and their voices are not heard. This project intends to empower them and give them an opportunity to educate their community (and those abroad) with the issues they face and successful ways of overcoming those obstacles.

##### Approach, Form, and Style:

I will spend at least a quarter (10 weeks) in each location teaching a filmmaking course (8 weeks) to the participants. The main goal of the course is to help the students create their own 2-3 minute movie that will be shown in the Raising 100,000 voices show in June of 2007. Their films will in some way relate to the transition to adulthood. The students will be given weekly homework assignments to shoot varying topics (family, success, school, what it means to be an adult, etc) as practice and we will meet individually to review the footage. During class different filmmaking styles will be taught as well as technical instruction for camera use and examples of the homework assignments will be shown and discussed. The other part of the class will deal with the development of their own film that they will need to plan for, shoot, and edit (either in camera or on a computer depending on its availability) by the end of the course.

The second aspect consists of my footage. I will shoot video profiles of the students, their interests, lives, and goals. These profiles will be inter-cut with their own films that delve deeper into their lives. One could say that the format of the film will be similar to "Born Into Brothels" except with video instead of still photography. The film will build up to the final piece that the students are making, and why it means so much to them and conclude with their films. The audience will discover just how similar or dissimilar the journey to adulthood can be by comparing their own experiences to those of the students and by comparing the students from each culture to one another.

(All of this is taken straight from my thesis proposal - last modified in October)

**Changes from my original plan:**

The participants are no longer adolescents

The Tikondane portion is still up in the air.

I'm placing less of an emphasis on becoming adults in class, and giving them the freedom to make films on what's important to them

The number of classes is now approximately 12 weeks

We won't meet individually

I labeled myself as shooting and teaching. I can't do both and have brought in another teacher - Shawn Dunwoody and another filmmaker - Shabaka Collier and crew to shoot and teach. I will still serve as a teacher and will still direct the film, but these added resources will only improve the quality of the classes and the quality of the film

**Class / Curriculum Intentions:**

Overall we want to facilitate the participants getting what they want out of the R100KV experience. If they want to focus on the technical aspects of the craft or the journalism-interviewing component, whatever it is, we are trying to help them achieve that.

We had a basic class structure

1/2 hour -warm up-

1/2 hour -Talk about film project and yourself

1 hour lesson/activity (15 min break)

15 min technical instruction

1/2 hour - 45 min review of homework assignment

15 min HW assignment for the next week

(This information is posted in the google group)

However we will continually modify the class structure to meet the needs of the class. For example, the class has been changed to two hours due to travel and weekend time. We have changed the class accordingly.

My Approach, Form, & Style section describes our goals for the classes

This Saturday's class plan is as follows:

15 min catch up- how their week went and their HW assignments

15 min review of my documentary and answer any new questions-

15 min what do they want to get out of the 12 weeks?

15 min watch some of the HW and review

Break-

15 min composition / framing exercise

personal release forms depending on time

15 min sharing of film ideas and/or brainstorming if they don't have any

15 min closing and HW

Assignment 2: Personal Journal: How, what, where, when, why? What do you get or what did you expect from today? 5 min per day Sat - 10 PM, Sun - 7 PM, Monday- 4 PM, Tuesday- 1 PM, Wednesday- 10 AM, Thursday 7PM (if you miss a day, get it the next day)



**Response to accusation of not giving the students full-disclosure:**

We gave them all of the information included in my film overview except for the section about Tikondane. We wanted to gauge what type of people the participants are to determine how best to bring up the other dimension to the documentary. Of course, if when that information is brought up, which I wanted to discuss with my associates about bringing up this Saturday, and they no longer wanted to be in the film then that is their right. But there is still the potential that they will be separate films, one section will not be used or the Tikondane section will not happen. I was advised that the Tikondane section did not have to be disclosed.

I was questioned about whether we disclosed that we would be shooting their lives outside of class. I'm almost certain that we did discuss that subject and told them that it would just be for the 2 volunteers that are the focus of the film. This has never been a secret- if it wasn't mentioned, and I'm remembering incorrectly, it would have been because we didn't know yet if we will have the access granted by the county.

I reiterate that we should have had a disclosure meeting with the county instead of the participants. It doesn't seem that the participants decisions and wishes are at all applicable to determining who can be in the documentary, only the county's voice is important in granting personal release. At this point the participants in R10KV have signed consent forms, but it seems that their consent means nothing. However, I DO NOT KNOW who the county people are and what information they have about the documentary and WAS NOT ADVISED to meet with them and do not have any of their contact information.

**Response to Conflict of Interest:**

I don't see the situation as a "cart-before the horse" or as a conflict of interest. I see it more as a symbiotic relationship where each party benefits mutually. I have obligations to my documentary and the friends and family that have worked and donated time and money towards it to help me in my degree and because they support the goals of the film. They want to help get the voices of the participants out to a broader audience. The more resources I devote towards the class, the better the documentary will be. The more time I devote to the documentary and neglect the class, the worse the documentary will be because the participants will be ill-prepared/instructed to make their films or enjoy the program experience. I'm working towards making both excellent and don't believe that I have to jeopardize one over the other.

Furthermore, I would prefer to look at reality instead of theoretical models. In your model, I can't see how I can direct the film and teach and there not be a conflict of interests. But I reject that scenario because the actual 5 Mentors that are a part of the project would never do anything to harm the participants or their experience in the program. This is evidenced by their decades of work helping youth. I find that the positive things I've done for the program can be twisted into a theoretical reason for how it reveals my intentions to hinder the participants for my own gain. The fact that I brought Shawn in to mentor, means that I wanted to make sure that the class wasn't neglected by

my distractions directing the film and he could aid in class planning/teaching since he has much more experience than myself. In addition, he's got a lot of great articulation and enthusiasm when talking about why he's helping youth, which makes the documentary better too. So there's Shawn + Rehema, which sounds like a better deal than just Rehema. However, in the theoretical model, it means that I am more interested in my documentary than the participants in the program.

The issue of students that want to be in the group but don't want to be in the documentary, I haven't resolved. I hoped that all of the students that heard about the documentary would want to be a part of it. So far that seems to be the case. The 15y/o didn't hear about the project and was taken out before he could make a decision to be a part or not. The county chose to keep him out. It seems that groups are always losing participants for one reason or another and I didn't see him being in a different group a problem. There is another group with foster care youth, if that's where he needs to be and there are other groups with 15 y/o's that he could be with as well. If I had the ability to talk with him, I'd try to find out what he wanted and a way to resolve the problem.

You want me to tell you that the needs of the kids come before the needs of the documentary. But, if I can't do the documentary on them, I can not devote the same amount of time and resources to their program. I will have to devote 90% of my time to another group or another project and not give them the same attention I could when the documentary was about them. This is because my resources are limited. The documentary heightens the program with YOU because time I devote to work, is also devoted to them.

#### **Proposed resolution to Conflict of Interest:**

AnnMarie mentioned an external advisory panel. I am fine with this scenario. I would think that if I were trusted and all of the other people involved were as well, we wouldn't need an external decision maker. But if a situation arises in which the question is whether a decision will harm the participants for the advancement of the documentary, then I'm okay with going to a wise mediator for their decision.

#### **"What Happens If" scenarios:**

What if the county WON'T grant access for the documentary on YOU?

I would try to change the focus of my documentary to another suitable group. If I cannot find another suitable group I would most likely have to return home to NJ and continue fundraising and planning for Tikondane.

What if I am working with another group?

Because of limited time I would have to serve as artist mentor to YOU with greatly diminished resources. It would most likely be Matt and I meeting to determine the plans for each class, and the number of classes and breadth/depth of material would shrink to that of most other R100KV groups. We would no longer have the time/money to provide additional things like the extra cameras for the participants or the value of them seeing a documentary being made.

What if the county WILL grant access for the documentary on YOU?



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Shawn and I will continue to devote the best we can of our time and resources into shaping a curriculum activities that will most benefit what the students want out of the program.

The participants will get to see a film being made

The participants will be in a film that will help get their voice out to a broader audience.

The participants will receive the added attention/focus that comes with having a film made about them.